EDUCATIONAL SCREEN

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THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

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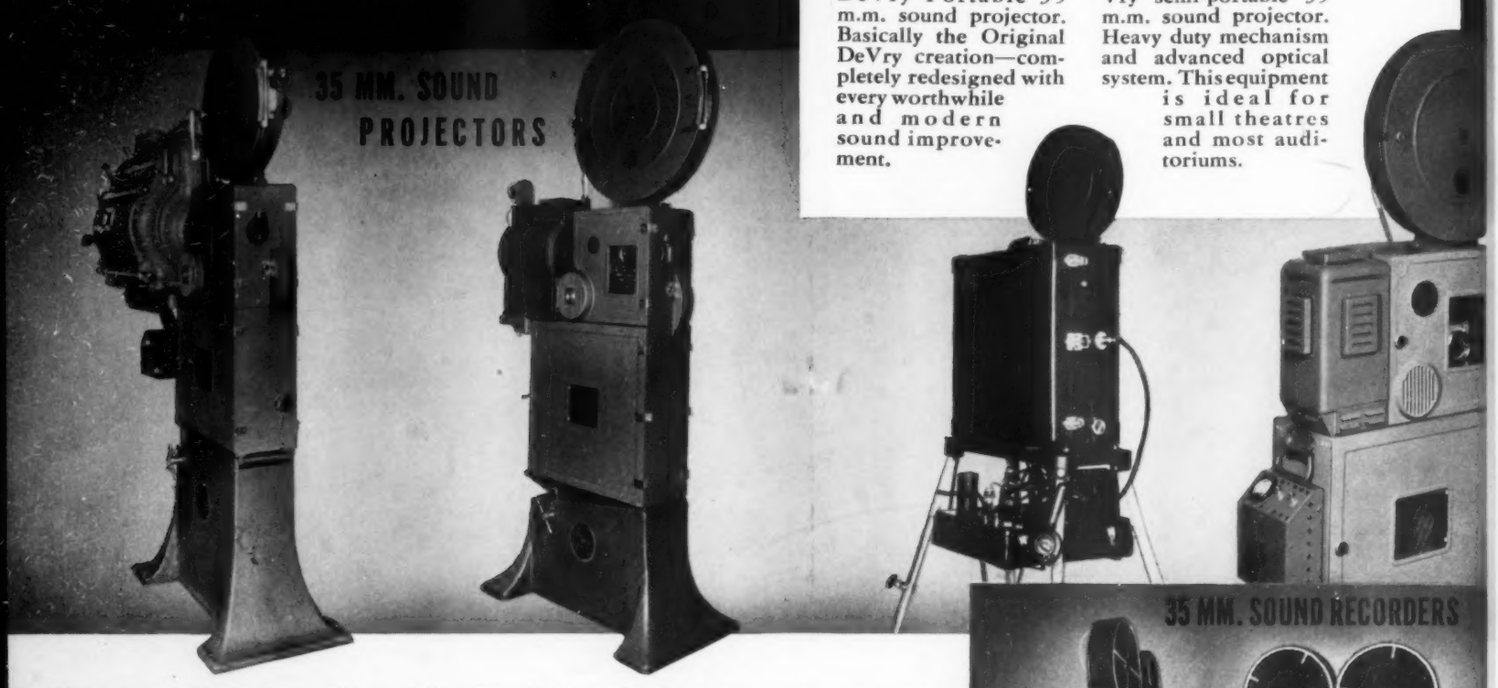
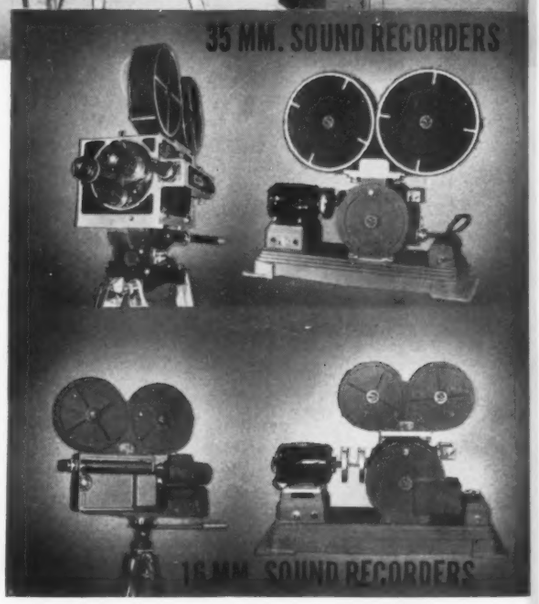


Above—Super DeVry 35 m.m. theatre projector—streamlined—exclusively modern in design and performance.

Above right—Standard DeVry shown with 4000 ft. magazines and 2100 watt mazda lamps.

Right—DeVry professional 35 m.m. sound camera for single and double system recording—extreme right—the DeVry separate 35 m.m. recorder.

Below left—The new DeVry 16 m.m. arc sound projector—Built to professional standards. Unequalled in construction and performance.



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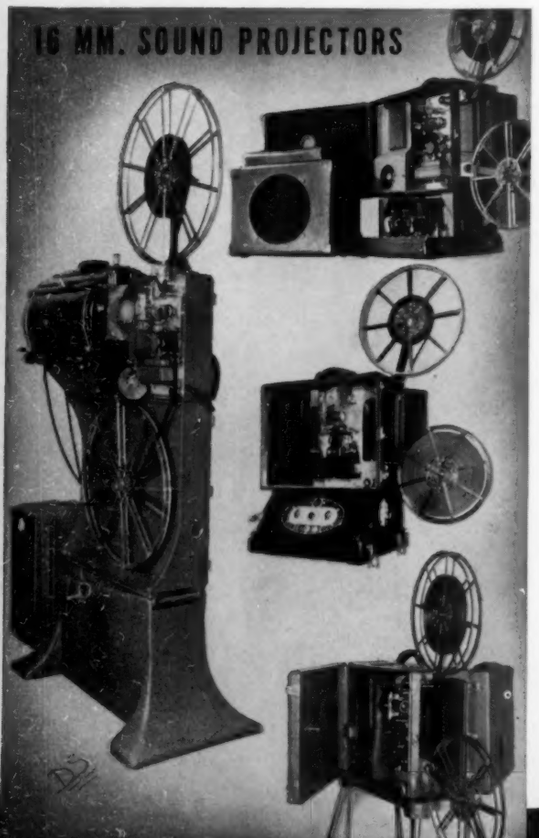
Left (*at bottom*)—The new DeVry model "Q". Single case construction. Projector, Amplifier, and Speaker in one unit.



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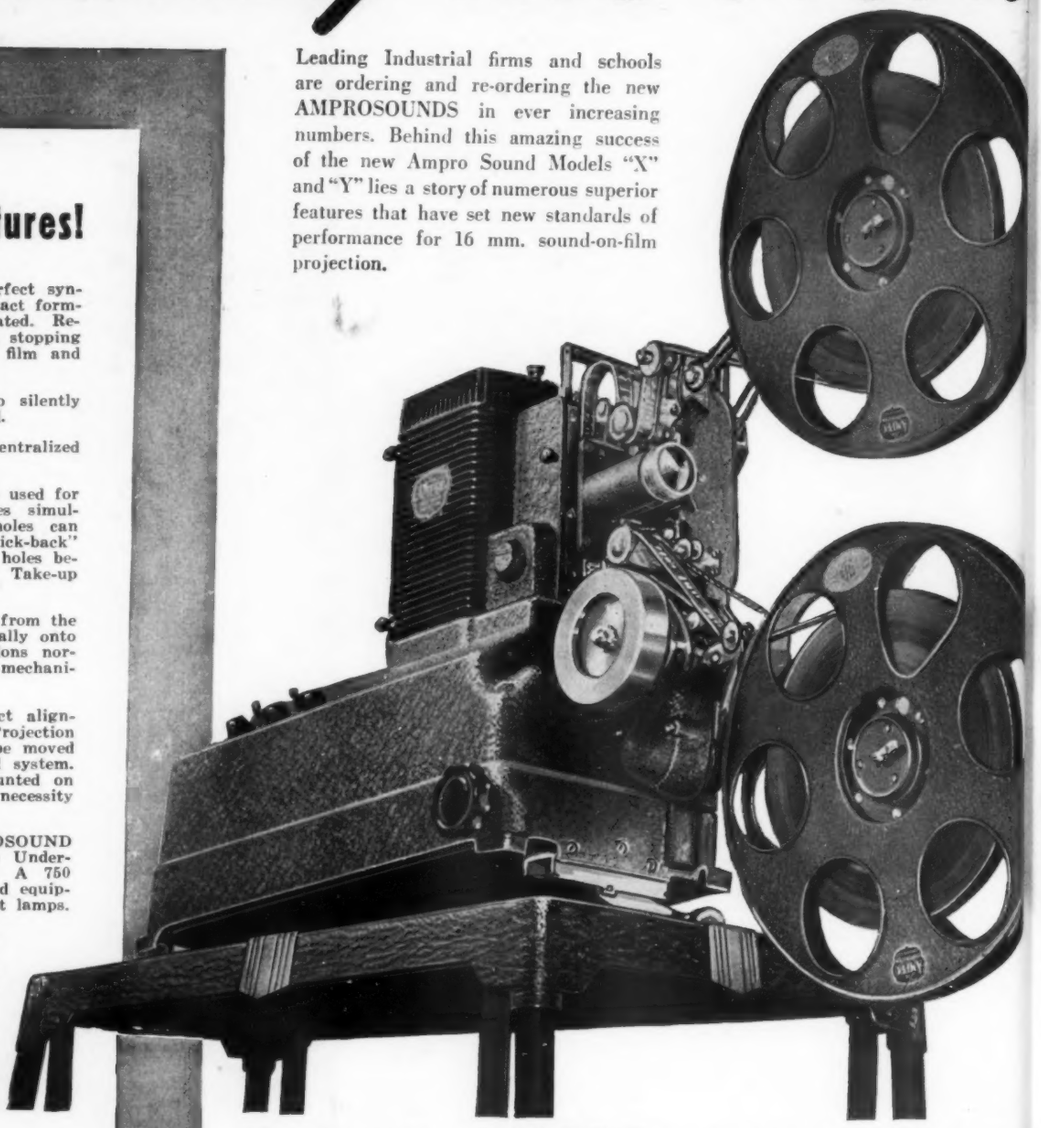

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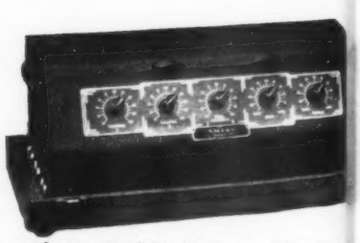

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Diversitorials

The Editorial Advisory Board

OUR readers will share our pleasure in the announcement that our new Editorial Advisory Board begins functioning with this issue, their names appearing on the title page henceforth. The series of articles by the Board members, one in every issue, is opened on the following pages by Paul C. Reed with a thought-provoking discussion of radio and electrical transcription as a problem of administration. In February, John A. Hollinger will write on perceptual learning.

It was our fond intention to present in this issue a full page of photographs of the Board. We issued an urgent call for the pictures and nine of the ten responded nobly. Several took the trouble to sit for a new portrait for the occasion! But there had to be the rift in the lute—one of the ten failed to respond to repeated pleas, and the page must wait for the February issue.

(We unlock a form to state that the precious tenth picture has just arrived! But the picture page must still await the February issue.)

The Film Evaluation Project

AS a sample of data accumulating steadily in our files of Score Cards from the Film Evaluation Project we present here a tentative summary on two films—"The Plow That Broke the Plains" (15 cards from 9 States) and "The River" (30 cards from 12 States.) On the Standard Score Cards the first three questions are informative, the rest critical. Questions 4 to 11 inclusive are tabulated below, with the percentages on each question yielded by the 15 and 30 Score Cards respectively.

	The Plow %	The River %
Question 4—Correlation with course of study	75	77
Question 5—Selection, truth, unity, sequence of contents	81	91
Question 6—Pictorial and Technical quality	92	96
Question 7—Student interest in picture	88	86
Questions 8, 9 — Silent Titles and/or Sound Accompaniment	64	78
Question 10—Irrelevant matter, advertising, propaganda, etc.	98	93
Question 11—"I would use this film again" (Summary opinion)	84	94
Percentage rating of picture as a whole (Questions 8,9,11 weighted)	88%	91%

The 30 cards so far received on "The River" afford an interesting confirmation of one of the fundamental convictions with which we started the Film Evaluation Project — namely, that individual teacher-judgments from actual classroom use of the film are desirable, rather than judgments determined by group discussion at a preview apart from the teaching situation. We believed that the preview-group would show a lower percentage of evaluation, and for obvious reasons. The attitude and mind-set of the judges differ greatly in the two situations. In the discussion-group-preview, each teacher is free of any teaching effort toward classroom accomplishment and therefore free to concentrate on "criticisms." Each teacher, naturally convinced of his own critical acumen, will not only comb the film for the slightest flaws but will readily recognize flaws pointed out by others (or he would not appear as a keen critic). Adoption of colleague criticisms along with his own extended list results in his Score Card being pretty heavily weighted with minutiae, many of which would have no effect whatever on results obtained by able use of that film with a class. Again, if one member of the group be of particular eminence or influence, his dicta are quite likely to appear on all the Score Cards. But the single teacher, using the film with his class, striving to realize maximum values for his pupils, is in a position to judge that film by the supreme criterion of "results for the class"—the end for which educational films are made.

An additional tabulation on "The River" will illustrate this rather vividly. Of the thirty cards, six came from a discussion-group previewing the film. The scorings were not by any means identical but were noticeably similar to each other and markedly different from the other 24 cards from 12 states.

Questions	The 30 cards %	The 6 cards from group %	The 24 cards without group %
4	77	65	80
5	91	80	93
6	96	85	98
7	86	80	88
8-9	78	50	85
10	93	70	98
11	94	80	97
Grand average	91%	81%	94%

From which it may be concluded that "The River" is considered a good film, especially by those teachers who have actually used it with classes.

The St. Louis Meeting

OUR dynamic President, J. E. Hansen, has prepared a full and meaty program needing every minute of available time for completion. Note carefully the important line in the program on page 21—"All sessions will begin promptly on the hour." He means it. N.L.G.

"Invention Is the Mother of Necessity"

A broader view of the administration of audio-visual aids, with particular reference to radio and the possibilities of electrical transcriptions in education.

PAUL C. REED
Director of Visual and Radio Education
Rochester, New York, Public Schools

THE human need for spending countless hours in effortless relaxation and escape in the motion picture theaters and in listening to home radios certainly was not the reason for the invention of these modern marvels of communication. The need for better advertising methods in the business world was not a contributing factor in bringing about the original radio and motion picture inventions. The need for more effective instructional procedures and materials in school classrooms did not motivate Marconi and Bell and Edison and Eastman to invent new tools for communication. An inventor may be moved by some comparatively unimportant real or imagined need, but most needs that are filled by inventions are discovered after the invention rather than before. There may be some justification for the well-worn expression, "necessity is the mother of invention," but there seems to be much more reason for the statement that "invention is the mother of necessity."

Inventions alone are not important. The uses to which inventions are applied is of supreme importance. The promptness with which needs that may be served by new inventions are recognized and the effectiveness with which these new inventions are made to function in fulfilling these needs is of major significance.

Our business and economic system within which the profit motive is such a strong incentive for individual initiative has promoted well the early discovery of needs that can be filled by inventions. Our educational organization does not seem to encourage the rapid application of new materials to aid in the instructional process. The use of motion pictures and radio in meeting educational needs has lagged unfortunately but not hopelessly behind their use in meeting entertainment and commercial needs. Invention has been just as kind and generous to her step-children—the needs of education—as she has to the rest of her children. But these step children are poorly adjusted, undernourished, and pitifully retarded.

Many reasons account for the slowness with which new inventions are put to work in the schools. These reasons are well recognized among those who are devoting their full time to the development of visual education. Lack of funds, lack of understanding on the part of other school administrators, teacher training courses that do not emphasize visual methods, limited suitable materials, and poorly organized distributional methods are among the retarding factors most often mentioned. Leaders in the field of visual education have been making every effort to overcome these obstacles which seem to block the way toward understanding and more rapid development. The devotion and zeal of visual educators cannot be questioned. Or can it be?

Could it be that the visual education field is too highly specialized and its workers too zealous and devoted for the good of the cause they embrace? Could it be that visual education in itself is so minor a part in the total educational job that it cannot by itself command the support it deserves? Could it be that workers in the visual field sometimes become so narrow in their point of view that they fail to comprehend the use of visual materials with a balanced perspective toward the whole of education? Could it be that even within the visual field there are some who further specialize too narrowly, concentrating their attentions on the motion picture or some other visual aid to the exclusion of other visual materials?

To overworked directors and supervisors of visual education such questions might seem almost impudent. "After all, don't we have too much to do already?" "There are so many new developments in the visual field it is almost impossible to keep up to date now!" "We need more assistance, not more work." This is all quite true. The field of visual education could be narrowed and it would still be true. The scope of the interests of visual workers could be broadened and it would still be true. But perhaps greater progress could be made in the effective and increased use of visual materials if the base were to be broadened.

Let us consider the logic of bringing visual and radio education to the same focal point of educational thinking. Both fields are the result of applications to the needs of education in the classroom of inventions that facilitate communication. The motion picture can bring visual illusion of reality into the classroom. The radio program can bring an auditory illusion of reality to that same classroom. From the point of view of the classroom teacher both are valuable aids to achieving teaching objectives. Both bring life and reality into the classroom. There are practically no differences in the way teachers use radio programs and motion pictures effectively. The techniques of utilization are essentially identical. Yet in some school systems there is a radio supervisor to help the teacher in using radio programs and there is a visual supervisor to help the teacher in using motion pictures and other visual aids. Some teacher training institutions have separate courses to cover these two fields. Are classroom teachers being helped or hindered in arriving at clear understandings? Are they becoming "whole" teachers or teachers of parts?

One of the most significant potential applications of new inventions and materials to teaching needs is now being developed by a few pioneering educators. But the development of the electrical transcription for educational purposes is being retarded because the radio educators say it isn't radio and the visual educators

say it isn't visual. It is neither radio nor visual, yet exploratory experimentation indicates that a valuable teaching tool has so far had more than its share of neglect.

Radio's unique function in education is to bring the timely and the immediate to the classroom—or rather to thousands of classrooms instantaneously. Yet when one examines the educational programs being broadcast, one finds the material not restricted to the timely and the immediate. Most of this other program material—the dramatization, the music appreciation program, the interview with people of national importance, the single voice authoritative informational program—all of these programs can be more useful to instruction if they are recorded and distributed to classrooms for playback when they are most needed. The electrical transcription should be a most valuable instructional aid. What group is going to develop it? Electrical transcriptions are not radio and they are not visual aids. If specialization continues, perhaps there must be new departments of transcription education.

Will there be departments of television education too? The visual educators are a group of comparatively young people; radio educators are even younger; and televised pictures will be used in classrooms long before most of these specialists have reached retirement age. Does television come within the scope of radio education or visual education? The very fact that such questions have to be raised is unfortunate. Ringside seats should be held for a premium when such questions are being answered in those school systems with separate visual and radio divisions.

Not only are solutions going to be found, but the whole task of effectively putting newer educational tools to work swiftly in the improvement of instruction is going to come about when a halt is called to further specialization, and when consolidation and coordination take place.

Lack of adequate terminology is hindering necessary re-organization and re-alignments. "Visual education" never was a good term; "radio education" has been equally unsuitable in that field. Combining the two and making "visual and radio education" or calling it "visual-auditory education" or "sensory education" is an inadequate attempt to find a term that covers a broadened concept in this realm of educational thinking and educational organization.

A newer plan should be a most flexible one—one that can take into consideration the yet uninvented inventions of the years to come. Education needs creative and imaginative workers, thoroughly grounded in the objectives and responsibilities of education, who will strive constantly to improve instructional methods and to make learning more effective and efficient through the practical application of newer means and materials.

School-Made Motion Pictures For Public Relations in Ohio* (I)

First article of series, presenting standards and purposes of the public-school film, with full continuity of a school-made movie on reading.

WILLIAM S. WAGNER
Montpelier, Ohio, Public Schools

Chapter I
Public-School Relations

THE aim of a public-school relations program is to acquaint the public with the schools. In a democracy the public are the stockholders of the schools and as such they are entitled to be honestly informed of the schools' policies, work, needs, and achievements.

Standards

If a program of interpretation is to be successful, "it should be continuous, honest, inclusive, understandable, dignified but aggressive, reach everyone in the community, use every facility at hand."[1] As these standards are the very heart of a public-school relations program they should be clearly defined.

Continuous. The opposite of a continuous program is the technique used to gain support in time of stress, or to sell to the public some single phase of the school's program. The continuous program, however, keeps the public informed by an unbroken series of related facts concerning all activities of the school.

Honest. The public will believe what it is told about the schools if it is certain that the information is genuine and unadulterated, and that all the facts necessary for interpretation are given.

Inclusive. The aim is to provide all the information needed by the public to correctly interpret the school. Hence, to "ride" a single phase of the school's program and neglect the others, to present all phases of the school's program but with information too meager on each, does not meet the standard of inclusiveness.

Understandable. Educators are often guilty of putting on a spectacle for the public enjoyment, and calling it interpretation of the school. A public relations program must make certain that the information it

*A Master's thesis, with the above title, submitted to Ohio State University, to be presented in installments in consecutive issues of The Educational Screen.

[1]From J. Erle Grinnell's, *Interpreting the Public Schools*, p. 26, Copyright by the McGraw-Hill Book Company, 1937.

A kindergarten group in a story hour with the teacher.

desires to give to the public is the information the public gets.

Dignified but aggressive. The school should inspire respect. Cheap advertising methods are never dignified and never inspire respect. "A consistent program of enlightenment, carried on aggressively, without apologies and without unseasoned demands, can and will win the vital moral and financial support of the community. It is one of the happy signs of the times that school men everywhere are coming to realize that they are in no sense beggars for a small local charity, but that they are entrusted with civilization's most important enterprise and as trustees must give a continuous and dignified account of its values, aims, progress, and needs."[2]

Reach everyone in community. Too often the program confines itself to one group, usually the parents who have children in school. The other groups can not be neglected. The administrator, then, must interpret the school not just for one group, but for all individuals and groups which together make up the general public. He must see that appropriate information reaches every individual in all these groups.

Use every facility at hand. The first step in using every facility at hand is to know what interpretative facilities are available for use. (1) There is the array of printed material which includes student yearbooks, student magazines, student newspapers, the community newspapers, school bulletins, report cards, the principal's or teachers' letters to parents, superintendent's annual report, school catalogues, school house organs, pupils' handbooks, teachers' handbooks, and articles on education in current magazines. (2) Another type of media is the spoken word. Included here are the speeches or talks to community groups by the school staff and other educational experts, either directly, or over the radio. Although different in approach, the spoken word used by the school staff in daily contacts would also come under this category. (3) The third classification includes those agencies which can be seen. These are school exhibits, the pupils at work (school visits), lantern slides, motion pictures, and the physical properties of the school.

It is not, however, the purpose of this thesis to set up a full program of public-school relations. Its purpose is merely to show how the school-made motion picture may be utilized as a public relations medium and to show what has already been done by thirty-eight schools in Ohio who use this medium. The preceding aims and standards of a public-relations program are included in this thesis so that the reader may be better able to interpret the value of the school-made motion picture as a relative part of a total continuous public-relations program. These aims and standards are included also to discourage educators from depending upon the motion picture to do all the interpreting for the school.

[2] J. Erle Grinnell, Op. Cit., p. 38.

Chapter II

The Role of the Motion Picture in Public Relations

The preceding chapter presented the standards and agencies for a public relations program which are acceptable to most public relations authorities. How the various interpretative media are to be set up and related to form one continuous and balanced program in a particular situation will depend upon the background and skill of the interpreter.

Advantages of Motion Pictures

The schools have made rapid strides in the use of newer and better methods of education. New courses have been added to the curriculum, such as industrial arts, home economics, music, dramatics, physical education, and business education. Some of the innovations in method are the unit plan, the socialized recitation, and the so-called activity program. The extra-curricular activities play an important part in the traditional school set-up; usually these are the varsity sports program, student clubs, student government and the safety patrol.

A major job of the public relations program is to bring and keep the public up to date, by interpreting for them these newer courses, methods, and materials. The motion picture can be a big factor in doing this because it is a medium which is easily understood and which can reach every level of public intelligence.

A specific example of how one school has attempted to bring the public up to date on the use of newer educational methods and materials through the use of the school-made motion picture is shown in the following "Continuity for a Movie On Reading." Note that this continuity answers the public's usual queries concerning progressive methods for the teaching of reading.

The following list shows how these queries are answered in the film.

1. Why concrete things are labeled with their names. This promotes functional learning on the part of the child.
2. A definite part of the program is the eye test. If eyes are weak or need correction, reading will be difficult.
3. The "reading readiness" test demonstrates why all children are not ready for regular reading activities at the same age.
4. The most important single item which the picture so adequately portrays is the fact that meaningful reading for the beginner is based almost entirely upon concrete experience. The movie shows how this concrete experience is integrated with the reading program.
5. In the upper grades the movie shows how the reading becomes more abstract and the pupils depend more and more on reference materials for their source of information.

Continuity—Movie on Reading[3]

1. Title—"Our Children Learn to Read."
2. Scroll Subtitle.....
3. Flash shots of several of the following situations where reading is necessary:
   a. Builder reading blueprint
   b. Man scanning bus timetable
   c. Pedestrian reading street signs
   d. Travelers consulting map
   e. A couple looking at circle advertisement (Neon)
   f. Hunter suddenly noticing "No Hunting" sign
   g. Man ordering meal from menu
   h. Woman consulting prices in a store
   i. Home scene: Man reading newspaper, woman consulting recipe as she bakes cake. Youngster of Kindergarten age plays on the floor. Mother picks up circular inviting her to visit school on Wednesday to "observe how your child learns to read in the Fordson Schools." She indicates by actions that she is interested.
4. Youngster in previous shot leaves home, crosses street aided by safety patrol, enters school, opens door marked "Kindergarten."
5. Youngster proceeds to coat hook, picks out his name, hangs up coat, walks to group of kindergartners.
6. End of story hour, teacher using pictures. Principal leads mother of youngster into room; mother is greeted by teacher who proceeds with her to various points in room:
   a. Nature table with articles labeled
   b. Grocery store project with articles marked
   c. Calendar, child crossing off day.
7. Teacher leads mother across hall to room marked "Junior Primary" as she explains, gestures toward 1B room—fade.
8. a. Child being given eye test
   b. Other children taking "Reading Readiness" test—fade
9. Subtitle—"We find that not all children are ready for regular reading activities at the same age."
10. Mother watches scenes in Junior Primary room:
    a. Playhouse activity
    b. Story telling from large colored pictures
11. Principal enters, leads mother to room marked "First Grade." They enter and watch activities—
    a. Group reading stories on family life. One child reads as others follow their books
    b. Youngster examining rabbit or turtle. Teacher walks into scene, begins to write story as children dictate
    c. Flashes—
    Group fixing weather chart. Others looking at Weekly Readers, reading easy books
12. Shot of door lettered 4th grade, room with children seated and reading. Principal and mother walk into background, proceed to case where variety of books is evident
13. Principal explains, gesturing in direction of books
    a. Fade into shot of teacher examining and selecting books from assistant superintendent's assortment—fade
14. Principal finishes explanation and both turn to activities:
    a. Shot of student reading "Homes in Far Away Lands." Others in room making pictures from stories, while a group, in recitation, goes to map, points out country, shows picture in illustration
    b. Students writing stories. Student runs into difficulty, scratches his head, goes to dictionary, returns and continues.
15. Principal and parent proceed down the hall, enter 6th grade room, where they find:
    a. Social study or science reading
    b. Portion of group leaves room for library shots of
       1. Use of card index, encyclopedia and other reference material
16. Closeup of principal and mother seated in office talking; principal opens desk, pulls out Standard Achievement Test, points to test as he explains—fade
    a. Group taking Stanford Achievement Tests
    b. Junior High scene — remedial reading—fade
    c. Senior High — "Circle Groups"—
    d. Senior High library — fade
17. Mother leaves office and building—fade
18. Family scene as in opening. Youngster picks up his book, runs to his father pointing out a picture—dissolve into
19. Silhouette shot of man in factory reading blueprint, slow fade
20. The end.

(To be continued)

[3]Used by permission of William G. Hart, Director of Visual Education, Fordson Public Schools, Dearborn, Mich.

A first grade group doing experience reading from class-made charts.

Using Visual Aids to Correlate a First Grade Subject – "Gray Squirrel" *

Describing a noteworthy application of visual aids in a First Grade unit by Helen Lammers of the Roosevelt School, Cincinnati, assisted by the author.

MENDEL SHERMAN
Cincinnati, Ohio, Public Schools

THE unit was opened with a story "Billy and the Nuts."[1] The pictures in the book were discussed and the children asked questions which were purposely not answered by the teacher. The story was then dramatized and read to the other groups. With interest very high the teacher then mentioned the film "Gray Squirrel."[2] After the enthusiasm subsided the group was asked "What do we want to know about squirrels?"

These are the questions which were asked by a mixed group of first grade children whose I. Q. range was 80-130:

1. Where do the squirrels stay in winter?
2. Has a squirrel lots of hair?
3. Where do they put their nuts in winter?
4. How do they get their color?
5. How do they know where to look for nuts?
6. How can they jump in the trees?
7. How do they come down from the tree?
8. How do they eat?
9. How do they hang on the tree trunk?
10. How do they keep warm?
11. How do they crack nut shells?
12. How do they build their nests?
13. How do they get up in the tree with their nuts?
14. How do they climb hills?
15. How do they go to bed?
16. How do they keep dry?
17. How do they walk?
18. How do they keep out of the weather?
19. What wakes them up?
20. How do they drink?
21. Why do they have long tails?
22. How do they know where to hunt for water?
23. Why are their teeth so sharp?
24. How do they keep clean?
25. How do they keep their home warm?
26. Where do they find the material to build their nests?
27. Why are their ears so little?
28. How do they get their food in winter?
29. How do they keep their nests clean?

(Additional questions asked later by children and added by the teacher)

30. How does color protect squirrels?
31. Use of fur to squirrel. Is it the same in winter as in summer?
32. How many claws on each foot?
33. How do they help him to climb?
34. What does it like best to eat?
35. What kind of teeth does it have?
36. How does it keep teeth sharp?
37. Are their eyes and ears small?
38. Can squirrels see well?
39. Can a squirrel hear well?

A cursory examination of the questions shows that many of the children now had an adequate background for the showing of the film and were interested in *seeing* that which they had experienced in their reading, dramatization and discussion. For example, John knew that squirrels cracked nuts but he wanted to see exactly how this was done. Other questions such as "Why do they have long tails?" show that they were also interested in new ideas not already in their realm of knowledge.

At this point the children were asked how many had ever seen a squirrel. (Possibly this question should have been asked earlier). Only five of the thirty-six children raised their hands and of the five there was considerable doubt about two who had vivid imaginations. Thus to at least thirty-one children the film was to be their first experience with a squirrel in motion, and most of us would agree that a squirrel has not been seen until it has been seen in motion.

The film, lasting ten minutes, was shown to the children. The teacher, although having no previous experience with the motion picture in the classroom, had followed the cardinal principle of previewing the film. No comments whatsoever were made by the teacher at this time, although there were many comments that the children were making to themselves. One little girl kept up a running commentary, inaudible to all save herself and the teacher at her shoulder. She was busy answering the questions asked about the squirrel.

It was noticed at this time that the more intelligent pupils were paying perfect attention while those of low I. Q. would occasionally let their gaze wander for a few seconds at a time.

After the showing of the film the teacher held a class discussion. Nona remarked about the squirrels' winter home. Harry said he still didn't see how the squirrel kept warm and Albert reminded him of the coat of hair on the squirrel. Someone else told Harry that he noticed that the squirrel had his tail wrapped around him while he slept. The other questions were also discussed and misconceptions were cleared up—mostly by contributions by children who had observed closely at the point in question.

The following day the film was again shown but in the meantime correlated activities had been taking place. Songs were learned about the squirrel. More

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*From a Master's Thesis, "Some Aspects of a Program of Visual Education for Cincinnati Public Schools," submitted by the author to the University of Cincinnati.

[1] Elson Gray, *Elson Basic Reader*—Primer. New York: Scott Foresman and Co., 1930, p. 67.

[2] Produced by Erpi Classroom Films, Inc., 35-11 35th Ave., Long Island City, N. Y.

First grade children at work on the squirrel unit.

stories were read with increased interest. Other activities in language, health and the others listed in the outline were in progress. The children without a single exception seemed engrossed in the unit. At this second showing of the film it was occasionally stopped for comment by the teacher or because of questions raised by members of the class.

It was now again repeated as part of the language program. The sound was turned off and a microphone connected. Members of the class took turns at being the commentator. The first few were too awed and excited to get in more than a gasp or two. The film was stopped and the children instructed to visualize ahead as they could prepare their words. The film was again started and results gradually improved with lapses here and there. In many instances the children remembered the situation perfectly and told the story as naturally as the commentator himself. In all, sixteen of the children had the opportunity to "broadcast." They discussed the clearness of some of the voices and decided that "lazy lips" would never do if they wanted to have good voice.

The children then trooped down to compose their story of the film. All went well until they came to the part where the squirrel smelled the fox coming and scampered away. Some insisted that the squirrel dropped the nut in his hurry to escape. Others were just as positive that he had taken it with him. To settle the argument and clear up any other misconceptions the children again trooped upstairs and the film was repeated. An interesting thing was noted by the teachers, for although this was the fourth time they had seen the film they were more interested than the first! The first time the attention of the less intelligent wandered at times, but now every eye was fastened on the screen. They were interested, of course, in clearing up the argument but they watched the whole story with the highest degree of interest. When the bone of contention flashed on the screen all watched breathlessly as their hero put the acorn in his cheek and dashed away, saving his dinner as well as his skin. The argument was over and everyone agreed that the squirrel was brave to hold on to the acorn with the enemy so close.

Now the story could be told and as it was told the teacher wrote it on the blackboard. Following is the remarkable job that was done:

GRAY SQUIRREL

Once upon a time there was a gray squirrel.
Her name was Mrs. Gray Squirrel.
She lived in a hole in an old oak tree.
She had three baby squirrels.
The baby squirrels were born with their eyes closed.
Mrs. Squirrel gave them milk to drink.
They grew and grew and got fat.
They played down in the hole in the tree.
Sometimes they played rough games.
Then brother squirrel would say, "This game is getting too rough, let go of my ear."
Soon the squirrels were two months old.
Mrs. Squirrel made a summer home up in the oak tree.
She made it out of twigs and leaves.
Mrs. Squirrel led the baby squirrels to the new home.
She came out of the hole first.
Then Brother Squirrel came.
Then all of them went up to the nest, at the top of the oak tree.
They went up the tree head first.
The squirrels played in the oak tree.
Sometimes they did tricks.
They liked to hang by their hind legs.
One day Brother Squirrel went down the tree trunk.
He went down head first.
He found an acorn, in a hole in the ground.
He said, "I'll hide it for winter."
One day Brother Squirrel found more nuts.
The baby squirrels had a party on a stump of a tree.
They had a good time.
The squirrels liked to go to the brook and to get nice, cool, fresh water.
Soon winter came with cold, frosty, and snowy days.
Baby Squirrel was getting big now.
He went to sleep in the hole in the tree.
He covered himself with his tail.
When he woke up he was very hungry.
So he went down the tree to find something to eat.
He found an acorn he had buried in the fall.
He picked it up very carefully.
Now to find a place to eat it.
Then he smelled Red Fox.
Red Fox was coming toward him.
Gray Squirrel ran away very fast.
Red Fox ran faster and faster.
Gray Squirrel climbed up the oak tree.
Gray Squirrel peeped out of the hole.
He had the acorn in his mouth.
He was eating it.
Gray Squirrel was safe in his home in the hole in the oak tree.
Red Fox could not get him.
He could not climb the tree.

The story was then divided into twelve pictures, and creative art work with its provision for individual differences took place. Sometimes considerable discussion took place before they could agree on the pictures. Each child made his picture according to his conception and his ability, and the results were then made into booklets, each child having his own.

The children as a group, composed a poem "Squirrel, Squirrel." There were many suggestions and contributions before the "weeding-out" produced the final poem as herein reproduced. With the direction of the music teacher the poem was set to music.

Although the final phrases accepted were the work of four children many more had tried and all felt that they had contributed—it was their song.

Original Poem

Squirrel, Squirrel

Squirrel, squirrel, come to me
Here I am under the tree.
Waiting for you to come to me,
With your baby squirrels three.

Squirrel, squirrel, come to me,
I found some nuts under the tree.
Come and eat them beside me,
Bring your baby squirrels three.

Squirrel, squirrel, up in the tree,
I found some acorns under the tree,
Come here alongside of me,
And I will give them to you.
You can eat and eat.
You and your baby squirrels three.

Original Music to the Above Words

As can be seen the music fits only the first and second stanzas. The children couldn't quite revamp the last stanza and were so unwilling to radically change it that their teacher felt the music would be adequate with two stanzas.

General Evaluation of the Unit

The first grade teacher, Miss Lammers, and the writer feel that the film was of the highest value to the children. They can think of no other way in which the lesson of "Gray Squirrel" can so adequately be brought into the lives of the children.

The time elapsed enabled them to see the squirrel grow up on his diet of milk, his exercise and his right amount of rest. A squirrel in the room could not have brought the same lesson as the squirrel in his native habitat. Combined with the other activities as listed in the outline, the film certainly attained the desired objectives.

The greatest contribution of the film as a peculiar medium was its ability to supply the necessary motion. The squirrel eating, learning to climb, digging while perfectly balanced, playing, running, sniffing the air, were all concepts that were portrayed to the children more adequately than could have been done by any other medium.

A detailed presentation of the "Gray Squirrel Unit" in outline form is given here:

I. ***Objectives***
- (a) To know about squirrel life—his food habits—home building.
- (b) To teach that animals differ from one another in their habits.
- (c) To learn more about squirrels' relatives.
- (d) To increase vocabulary—new words such as haunches, furry, bark.
- (e) To increase interest in reading and poetry.
- (f) To induce neatness and pride in work.
- (g) To teach love and care of animals.
- (h) To develop an appreciation of the interdependence of animals.
- (i) To learn to criticize own work fairly.
- (j) To learn cooperation in the use of materials.
- (k) To increase power to observe facts carefully.
- (l) To feel free in asking thoughtful questions.

II. ***Materials Used***

Poster paint, crayons, poster paper, clay, chalk, paste, magazines, bulletin board, magazine pictures mounted, acorns and other nuts, books, 16mm film and projector, glass slides and stereopticon.

III. ***Approach***

Read story in Elson Basic Reader.
Children asked questions about squirrel.
Discussion of other pictures about squirrel.
Read story to other groups.
Dramatized the story.
All this led to questions about the squirrel.
The film "Gray Squirrel" was mentioned and the showing followed.

IV. ***Correlation With Other Subjects***

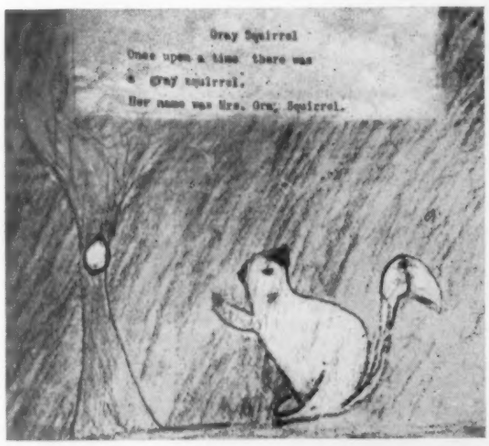
(a) *Language*—

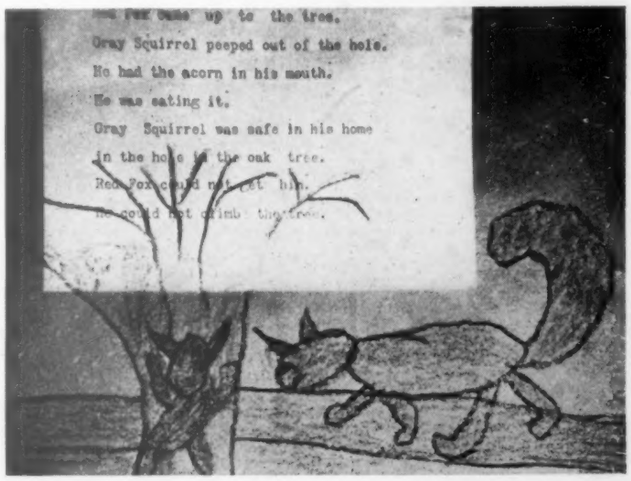
Discussion of how to prepare for excursion—what to look for—what we saw in film that we did not see on squirrel excursion and vice versa—how we act on our excursion—what we need to feed the squirrel—where to get it.

1. Discussion of how many of our questions were answered in the film.
2. How mother squirrel cares for her babies—compare with our mothers.
3. How the squirrels prepare for winter and summer. Compare with other animals we know—dog, cat, birds—compare with father and mother (link up with our farm unit.)
4. Dangers to which squirrel is exposed—how he meets these dangers. Dangers we are exposed to

(*Continued on page* 24)

Pupil creations inspired by the film.





A Laboratory In Visual Education

A telling discussion of the importance of studying the application of visual aids to specific subjects.

HARRIET GENUNG
Visual Aids Office, Claremont College,
Claremont, California

VISUAL education is part of the main course—neither a side-dish nor an appetizer. Yet strangely enough, visual aids have been served to student teachers like paprika on a spring salad, a sprinkle here and there, hors d'oeuvres or extras! The question is: How can student teachers, or experienced ones, for that matter, be expected to use the visual aid effectively without at first having had the opportunity of actually studying it, of knowing those available for specific subjects, of finally actually relating them to the subject matter and pupils to be taught?

Few, indeed, would think of presenting a unit of activity without at first having studied the books to be used. Of just as great importance is the study of the visual and other supplementary tools. Libraries have been provided for the study of books, but laboratories for the study of visual aids have been conspicuous by their absence!

Increasing opportunity is being given to study visual education in courses and seminars bearing this title. Excellent books and articles in the professional library, results of experiments and tests disclose the reasons for and the desirability of visual education. Yet, there is a difference between the study of visual education and the study of visual aids. The former is the theoretical study about the latter, and the one is incomplete without the other. To be sure one of these aids, the motion picture, is studied, viewed, and previewed. Yet, because the other types of visual aids are not included for study, because samplings of motion pictures for limited fields of subject matter only are shown, teachers leave the classroom with the distorted idea that visual education is the motion picture.

It has certainly not been the intention of the well-informed instructor to convey a false idea of the situation, inasmuch as scientifically acquired data has proved that the field trip, the slide, the motion picture, the object-specimen-model, the print picture and photograph, the third-dimension picture, the diorama, in short the other types of visual aids, must all be used together and are applicable as teaching tools for nearly every subject. That the motion picture is only one fraction of the visual aids which must be used in the classroom for the achievement of desired results is a recognized fact. Either consciously or unconsciously, instead of remedying the situation by supplying the other types of visual aids for study in relation to specific subject matter, a series of useless rationalizations has developed attempting to explain the problem.

Some argue that visual education centers, busy with research and distribution of materials, will take the time to teach all that is necessary about these aids. Visual education centers, on the contrary, have faintly hoped, and are still hoping, that the training schools will sometime prepare their teachers for the intelligent use of these aids. Some contend that for fear of destroying individual independence of research, or of "wasting time on the practical," which they assume students teachers will eventually acquire, time should not be spent in rendering assistance in this field. Others, too absorbed in solving the pedagogical question whether visual education should be taught in a course bearing this title, or incorporated in a departmental methodology course, overlook one important question, which could, if considered, solve the entire problem.

As the situation has existed, the study of visual education as a subject in itself too often has not been related or applied to particular subjects to be taught in the school system. As a result, those interested in seeing it actually applied to particular subjects have contended that as a course it should be dispensed with, and incorporated with methodology for the specific subjects. Yet, if the latter were to be done, the important study of the theory underlying the use of visual aids could not be adequately studied, and therefore visual education would not advance as a science, and no progress would be made in the field. If, however, the visual education course could be supplemented by a library or laboratory of visual aids wherein adequate study of these aids would make possible their intelligent application and relation to specific subjects at the same time supplementing the theory which would serve as the point of departure or basis for this study, the problem of how to present this subject would be solved. The value of the laboratory period is recognized in various fields even in the most liberal of the liberal arts colleges. Certainly its value in the professional school cannot be overlooked.

To test this idea and refute non-constructive rationalizations, with a view to later organizing a seminar in visual education to be supplemented by a visual aids laboratory, such a laboratory was set up in the spring of 1936 at Claremont Colleges.[1] The plan was to build resources which would include all types of visual aids for various subjects both in the elementary and secondary field.

As the work advanced it was soon found that the research and the building of resources for the laboratory could not be the sole function of the office. For the student teacher there are three important factors to be considered as he anticipates actual teaching. First, the planning of the unit and course of study; secondly, the location and study of the tools to be used in the develop-

[1] Under the direction of Mrs. E. H. Genung, to whom credit is due for this experiment, the laboratory was conducted with the assistance of her daughter, writer of this article, in connection with the Department of Education, Claremont Colleges, Claremont, California.

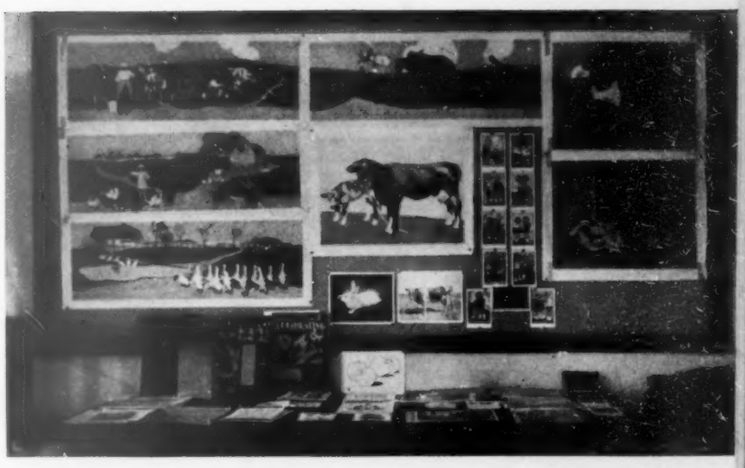
ment of the unit; and thirdly, a study and understanding of the interests, abilities, and environment of the pupils to be taught. Adequacy of resources of tools and materials alone will not solve these problems for several reasons. Regardless of the training and preparation which he has had, it is not until he actually comprehends the problems in relation to an actual situation that he realizes their significance. Lack of experience is a handicap to the student teacher at the outset, and unfortunately, at the time when he most needs guidance and encouragement, he receives little or no assistance as he enters the teaching situation because it is assumed that he has had adequate preparation.

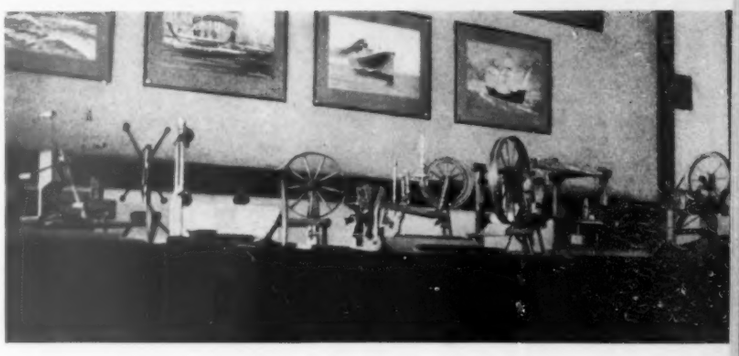
To use successfully the visual aid as a tool the user must have insight in relating it to the unit plan, to other tools and supplementary materials, such as books, and to the interests and abilities of the pupils. If the student teacher is having difficulty to plan the unit, to study the pupils, to adjust himself to this new situation, he will also have difficulty in relating his tools to the unit and to the pupils. Unlike the carpenter, he has the tools, the materials, but cannot build the house. The teacher also needs plans, an insight into the situation, a knowledge how to use the tools, an understanding of the goal toward which he is building. For this reason each teacher individually has been assisted and encouraged in preparing plans for the units under construction, in relating the tools to the unit, to other tools, and to the pupils to be taught. With these additional functions it is evident why this office has been called a *laboratory* rather than a *library* of visual aids. Its function is something more than collecting, filing and mechanically distributing these tools!

To be of complete assistance a library of school text —and supplementary—books, courses of study and suggested outlines for units were added in connection with the laboratory, thus making possible the relating of visual aids to the supplementary materials to be used. "No expression without impression" is as true for student teachers as for the pupils whom they are to teach. Study of suggested courses of study and units prepare for individual creation and contribution to the field. With the resulting insight, stimulus, interest, and enthusiasm, combined with the spirit of discovery, exploration, creativeness, and skill, education becomes dynamic, alive, and vital for both teacher and pupils.

With this background the student teacher is prepared to intelligently explore the resources of the visual education distributing centers located in the public school systems. Realizing the value of the training thus rendered in the laboratory, the directors of the visual education centers in the district have co-operated wonderfully with the undertaking, making available for student teachers first hand information regarding the development of special projects in their offices. Lists of their resources have been made available, and frequent exhibits have been sent from these centers for special study. One of outstanding merit was that of a complete set of miniature, working models depicting the evolution of the textile industry consisting of perfectly constructed spinning wheels, looms, etc. complete in every detail.[2]

[2]Exhibit from the Los Angeles County Visual Education Center, under the director of Marion Louise Israel.





Samples of exhibit materials for study.

As student teachers, with their acquired skill and understanding of visual education, have contacted school systems in accepting positions, teachers already in the field, aroused by the accomplished results of these new teachers, have come to the laboratory to learn more about this field. It has been discovered that because of lack of opportunity heretofore to study theory combined with the actual visual materials, many teachers have not realized the significance of the visual education centers in their own school systems, and have not made use of this service. The enthusiasm with which these teachers study the field when given the opportunity, the success with which they achieve results has not only been gratifying but also stimulating to student teachers.

As a result of this contact, there has developed in the laboratory an exchange of ideas, not only in the techniques of using visual aids, but in the production of visual aids. Surprising accomplishments have been achieved in districts where no visual education distributing centers have been provided, but where teachers, realizing the need for such, have resorted to building their own visual aids libraries. A table has been set aside purposely for the display of such materials. Animals, expertly made by pupils from nothing more than peanuts and pipe-cleaners, colored and mounted on milk-bottle stoppers, have been ingeniously studied in the one-room school in the study of man's needs around the world. The Roman forum, expertly carved from soap in the Latin class; Germany's contributions to United States culture beautifully portrayed in pictures by pupils of a German class, have been a few of the inspiring exhibits.

In order to make it possible for enrolled teachers to

(*Continued on page 32*)

MOTION PICTURES—NOT FOR THEATRES

Installment Number Fifteen—about the rise and fall of non-theatrical New England and the happier hunting grounds of the Midwest.

By **ARTHUR EDWIN KROWS**
Editor of "The Spur," New York City

Lincoln & Parker

OUR interest is, however, in Lincoln and Parker, who I believe, organized their Educational Films Bureau in Worcester considerably before Cornell entered the line—about 1914. They are said to have been the first picture people to issue teaching syllabi with their releases. Fred Lincoln of Boston was the production man; Parker cared for the routine business end, especially important to him because he had invested his savings in the concern. They apparently justified their organization for, as long afterward as the peacetime breakup of Community Motion Picture Bureau, Henry Bollman came over from New York and found them sufficiently prosperous to engage his services for a period of six months.

Both partners had been teachers. Parker is said to have been principal of a school in Worcester, but this post he had resigned in favor of the new venture. Lincoln, who conceived the original idea of the concern, it seems, is believed to have taught school long before in some small community in northern New England. Some say that he once taught in Worcester, too. The scheme which he evolved was intended to supply classrooms with pictures in all departments of learning, designed specifically for pedagogical needs, together with teachers' handbooks, projectors and screens as required.

Lincoln had worked it out in such complete detail, and had so convinced himself of its probable efficacy that, after his eventual certainty, he refused all proposed outside alliances which expected to arrive at the same end. Moreover, he saw that end as so eminently worthwhile in the great cause of education that he apparently felt that any risk was justified to make it come true. Parker also was certain of the merit of the enterprise, but he was more liberal in his views—more "down-to-earth," as I have heard it expressed—in applying methods of realization.

Lincoln was at first richly rewarded in financial promotion of his scheme; and the partnership began with all favorable signs prevailing. Led by Lincoln, the new business removed from Worcester to Boston as more advantageously situated, and took over an entire building of its own, fitted with everything believed to be necessary to carry on a nationwide operation. They produced many films and purchased others which could be edited to meet the strict requirements. Their teachers' handbooks, to guide users to full benefit from the apparatus, were extraordinarily voluminous and complete. They had their own projector, probably one of the first successful "suitcase" machines on the market. It was designed by Hall of Boston, an able technician who today sells—from his small machine shop—an interesting projector of his own invention, which functions without any "intermittent" device.

In the Lincoln and Parker personnel was a young man named Floyd A. Ramsdell. He had been a physics instructor in a Connecticut school, but his home was in Worcester and he had graduated from Clark College there. His interest, training in natural science and his knack for mechanical adaptations doubtless accounted for his gradual specialization in film production; and it was not long before he, himself, qualified as an expert with the camera. But his official position with Lincoln and Parker was sales manager.

Author's Note — **The manifest impracticability of reviewing a huge mass of research—accumulated over many years and requiring more than 20,000 index cards to catalogue it — means that the Editors of Educational Screen have accepted the manuscript of this long history mainly on faith. In the circumstances, the Author assumes full responsibility for all statements of fact and expressions of opinion herein, at the same time that he invites corrections and emendations for the betterment of the record when it is published eventually in book form.**

It was also in the sales division that another interesting and able member of the organization appeared. This was W. Allen Luey, the son of a Lincoln and Parker stockholder in the West. He had been educated as an engineer, but had had the usual difficulty in obtaining proper employment following his graduation, so, about 1915, using his father's introduction, he had become a sales representative of Lincoln and Parker in Detroit. A third staff man, to whom attaches a later interest, was Paul Hugon, then in the production department and today a resident of Hollywood, more widely known as editor and compiler of a recent reference book entitled *The Modern Word-Finder*.

Lincoln and Parker had believed that $250,000 would be sufficient to establish their enterprise. It proved to be a fallacy; and the fallacy seems to have been in their belief that they could grow thereafter unaided into their full strength—that is, sell their first pictures for money sufficient to produce the later ones. Unhappily, it soon became evident that school systems were unwilling to purchase what they believed to be incomplete sets. There were other opposing reasons in combination.

Whatever those causes were, Lincoln and Parker were deceived, as so many other non-theatrical producers were to be in later years, by the seeming eagerness of schoolmen for the machinery of visual education, and discovered that they had to turn their available funds from production, which had been the original intent, into increased sales effort. The treasury became alarmingly empty. Rigid economies were effected while Lincoln, without having satisfied the backers of the profits which they had anticipated, set out to raise more money. Titles and distinctions in jobs became less important, and every person concerned performed extra duties within the limits only of his capabilities.

W. Allen Luey's engineering background had been kept in mind and, after he had profited from his sales experience in the field for approximately a year, he was summoned from Detroit and placed in charge of the projector factory at Worcester. His principal assignment there was to work out and perfect devices for fireproof projection. In those days, of course, the only practicable film for serious purposes was 35 millimeters in width, and fire hazards were grave considerations. One of the interesting developments made by Luey and his associates was a water-cell which cooled the concentrated light from the lamphouse before it reached the film, the water circulating through an accompanying reservoir.

At about this point Thomas A. Edison came into the story. His educational film endeavors after the disastrous studio fire in December, 1914, which had discouraged the further manufacture of his Home Kinetoscopes, had been mainly in published statements and not in practical production. An educational department had been maintained longer, but its activities had dwindled steadily until, about 1919, had come the last, dying gasp of the once-powerful Motion Picture Patents Company. Then the Edison Studio, and all it contained, were put up for sale.

Fred Lincoln saw in this situation an opportunity to strengthen his new stock-selling campaign with the Edison name. Making a relatively small down payment, he "purchased" the Edison Studio, assuming a mortgage for the large balance and trusting to Providence for

future means to meet the interest and principal. But his was a forlorn hope. The required additional payments could not be made; the studio reverted to the Edison Company by foreclosure; and Lincoln and Parker went out of business. Lincoln continued in Boston with a small motion picture supply depot; Parker returned to teaching.

Floyd Ramsdell and Paul Hugon, thus taught a salutary lesson about the unprofitableness of school production, saw a better chance in making industrials. Back in the original home town they raised some local capital and formed the Worcester Film Corporation. W. Allen Luey was taken on. Hugon assumed charge of production; Ramsdell became treasurer and general manager. Hugon remained only a short time however, being lured away by apparent opportunities in Los Angeles—and, when he left, W. Allen Luey succeeded him in production command.

The Worcester Film Corporation members became recognized as able producers in their line particularly after their making of an exceptionally interesting and technically superior reel called "Through Life's Windows," the American Optical Company being the client. That reel has been exhibited successfully for many years and, ironically perhaps, has had its greatest success in school distribution. Paul Hugon directed it, but Ramsdell is entitled to a large share of the credit. W. Allen Luey, who remained with Worcester until July, 1932, has enjoyed a highly deserved respect in the field for numerous industrial reels which reflect his sound engineering knowledge and talent for clear presentation.

He severed his connection with Worcester Film Corporation only because circumstances, incidental to the coming of talking pictures and a nationwide economic Depression, made income insufficient for a staff. Ramsdell has since carried on the corporation to a slowly mending outlook. In 1937 Luey, after a five-year interval as an independent producer, became director of motion pictures for the U. S. Forest Service, at Washington, moving into the place vacated by Carl Gregory when that interesting veteran stepped upward to his position in charge of the film section in the National Archives Building.

Phelpsfilms

In New Haven, Connecticut, quite close to Worcester, there seems also to have been an atmosphere more cordial to non-theatrical producers. At least one made a fair living there until about 1933. I refer now to Leroy G. Phelps, founder and president of Phelpsfilms, Inc.

He was originally a newspaper proofreader—a very good one, too, according to friends "who knew him when." Through an acquaintance, who conducted a photograph gallery in New Haven, he became interested in the making of news stills, and then in cranking a motion picture camera. When he next found opportunity to sell material to the newsreels now and then, he entered the business in earnest, and took a floor in an old building on Meadow Street, where he could have a title shop and a processing laboratory. Modest sums had been put up by the other incorporators, and virtually all were eager to invest more. But Phelps was always that sort of conscientious fellow who preferred to take all of his own risks. While he hustled for business, he studied the technical aspects of the camera and its appurtenances; and I doubt that any person in his line of work then, possessed a more useful stock of pertinent information.

His newsreel specialty was to photograph the athletic games at Yale. In that way he became known to the university officials and to members of the faculty. Before long he was the expert to whom they looked for any needed service connected with motion pictures. His scrupulous honesty and respect for confidences brought him also the laboratory work on experimental films photographed for

L. G. Phelps emerged from the ordeal of being a leading New England non-theatrical producer with many friends, much experience—and few profits. He deserved better treatment.

various test and record purposes in different university departments. On the industrial side his intelligence, his readiness to oblige, the sanctity of his contracts, his well-equipped little plant, his workmanlike manner and his extremely nominal prices made possible by a modest overhead, brought him accounts throughout New England. His staff consisted of an assistant, Mel Preston, who ran the laboratory when he wasn't assisting on locations, a title artist, a compositor who set up and printed type titles, and an alert young women, Mrs. Costello, who managed the office and cared for the correspondence and the books. Phelps, himself, wrote the scenarios, directed and photographed.

The coming of sound pictures hit the gallant little organization severely. Not so very far away, however, at Waterbury, was the elderly and distinguished William Henry Bristol, inventor of much acoustical apparatus including the decidedly interesting Bristolphone. For this speech-making device Dr. Bristol even had a fine little studio where he made some creditable talking pictures of his own. He wanted Phelps to use the place and, when Bristol suddenly died, his executors were even more pressing in the invitation. So Phelps tried production there a couple of times, welcomed enthusiastically by the local press which fell into the idea that here might be the germ of a new Hollywood. For awhile Phelps thought of moving his organization there permanently. He weighed the matter very carefully. Then, surveying the potential non-theatrical business once more, he concluded that he couldn't make a go of it. There wasn't much production obtainable for a small concern anywhere. Somewhat later he confessed to me that conditions were critical even in New Haven, and he might have to find a job as cameraman to tide him over.

At last, early in 1933, he phoned me to say farewell. He was sailing for Singapore in two or three hours with Frank Buck, the "bring-'em-back-alive" wild animal collector. During his absence, any industrial business for Phelpsfilms would be handled by his friendly competitor, the Worcester Company. A year slipped by. Then a bronzed, bright-eyed gentleman burst in upon me. It was Phelps, abounding in energy and new ideas, but now fully persuaded that the little business in New Haven was a vexation and a waste of time when the world was filled with so many more interesting, vital and profitable things to do.

But, of course, that wasn't the real Roy Phelps. He never "walked out on a job" in his life. So he presently buckled down and, for the sake of the partners and the employees who depended on him so completely, he shut off his dreams of high adventure and went the disheartening, petty rounds once more.

It was no use. The next time I saw him we talked of many things. And then, in an inconspicuous lull in the conversation, he told me bravely that Phelpsfilms was no more—the fixtures had been sold, the corporation had been ended. The final dissolution, however, was not announced until May, 1935. A month or so thereafter I received a card from him mailed at Rutshuru, Kivu, in the Belgian Congo, via Mombasa, where he was enthusiastically photographing African native life for Armand Denis and Leila Roosevelt. But after that again, in 1938, a handsome new letterhead attested his return to non-theatricals. Yet no. In October 1939 came a postcard from him mailed to me from a remote mountain city in India.

I hear someone suddenly exclaim, "Why, this non-theatrical field is little more than a graveyard!" But no—it isn't. Phelpsfilms may be out of business, and so may many another be. What matter? There is no intrinsic life in partnerships, companies and corporations as such; it's all in the individual men and women comprising them. And, when the time is ripe, they will serve to build partnerships, corporations and companies anew.

Philip Davis

It is characteristic of business life and human nature that, when an area is covered with struggling little enterprises, some person with confidence in his own powers of vision and leadership, will arise and seek to command it for his own profit. The phenomenon may be observed over and over again in these pages. It is

observable now in our survey of the non-theatrical field in New England.

The promoter in this instance was not by birth a product of that rock-bound soil, having first seen the light at Moteleh, Russia, in 1876. He was the son of David and Rachel Chemerinsky but, upon his arrival in the United States at the age of fourteen, he became plain Philip Davis. He received his first formal education at Hull House, the famous Chicago social settlement of Jane Addams, remaining there until, at twenty-two years of age, he entered Lewis Institute. After a year there and another at the University of Chicago, he moved into the New England atmosphere of Cambridge, matriculating at Harvard University and emerging about 1903 with an A.B. degree. He had a natural interest in sociology, and Harvard, especially then, was an excellent place to nurture it.

Davis continued his bent by becoming from 1903 to 1905, a national organizer of the Ladies' Garment Workers of America. In 1906 he started a half-dozen years as supervisor of the Boston Newsboys' Republic and of the Boston Newsboys' Court for the Boston public schools. For three years more he was director of the $50,000 campaign for the Massachusetts Credit Union, and also a head worker in the Civic Service House at Boston. During the World War he was superintendent of employment in the welfare department of the American International Shipbuilding Corporation at Hog Island, Pennsylvania, and, when the conflict was over, he served as a field lecturer for the United Americans of the State of Maine. At intervals in all this activity, he wrote and edited books and magazine articles dealing with social problems, all creditably done. Knowing these facts, one would say that Philip Davis might be a brilliant acquisition for the non-theatrical field and, without a doubt, he has left a useful impress.

He did not come into pictures all at once. But surely he must have thought about them at an early date, for the social worker, above all, is one to ponder on any influence which affects life so profoundly. Davis's lecture work, too, must have brought him into contact with films. Then, also, he knew the Fosters. In all events, at the close of the War he became New England representative of Community Pictures. When Community faded, he sought other sources of supply for his remaining customers; and presently he became agent over the same territory for the Pathé non-theatrical department.

He then ventured to make non-theatrical productions on his own account. Among these may be named: "Jack Spruce; or, Life in the Northern Woods"; "Forbidden Waters," featuring the work of the U. S. Coast Guards; and "From Whorls to Cloth," an industrial of the usual pattern. Along about 1924 he conceived the idea of making industrial films under the auspices of the Boston *Post*. Three one-reelers were produced: "Your Hat and Mine," a tour of the hat industry; "Harvesters of the Deep," presenting the work of the Gloucester fishermen; and "The New England Home,"

With studio activities in New York, Chicago, Detroit and Hollywood, and customers at points between, Norman Wilding's experience as a traveling salesman serves him well.

describing the manufacture of asphalt shingles. But, for some reason or other, all of the editors apparently did not understand that their newspaper was to be used as a sort of stalking-horse for industrial payments to Davis. When the situation became really clear, they repudiated the scheme, much to Davis's discomfiture.

Nevertheless, the idea was basically sound—to produce films on the industries of New England, sponsored by a leading New England newspaper and released by Davis's National Motion Picture Bureau, of Medford, Massachusetts. I have already noted that the Argus Company, in the Midwest, had tried a similar plan in coöperation with the Cleveland *Plain Dealer*. The entire arrangement, financed by the manufacturers and operated at cost, might have performed an excellent social service, given industrial films a foothold in the area, and shown a real profit ultimately to all concerned. And, despite the setback, Davis was not through. We will hear more of him soon again, with still another excellent idea.

Next Month

Completing the round of Chicago's non-theatrical commercial producers, the survey continues westward by the northern route to Minneapolis, St. Paul and Kansas City, headed for the Pacific Coast. After that comes a return eastward by the southern route, with more stops along the way. And still this previously untold history is only just begun. The entire story is available exclusively to regular readers of Educational Screen. Subscribe now.

Wilding

ALONG with this example of the man who came from the level midland area to New England's rugged hills, it is interesting to examine the case of another non-theatrical pioneer who went from New England to the Lakes. This adventurous soul was Norman E. Wilding, salesman on the road for a lighting fixture concern in Connecticut.

I did not know Wilding then, but I have no doubt that he was as successful in that line as anyone could have been in similar circumstances. Chipper, worldly-wise, ready with the latest story from the road, rapid-fire in speech—and thinking of business advantage every minute of every waking hour—he must have been popular with customers and other members of his traveling fraternity. The reason for his giving up that line I can only suppose to have been that he tired of it, and longed, like the energetic soul he was and is, for something more active.

Anyway, somehow or other he fell in with a group of Chicago men who had a picture idea. It was not an original idea, but that was one of the facts which appealed to Wilding because, having been tried before, it had proved to a gratifying extent that it worked. The proposition was to show propaganda pictures—industrials, chiefly—in the theatres. To carry it out the backers had formed a concern called the Commonwealth Film Company. They had no pictures yet, but they'd find those as soon as they had the distribution arranged. In fact, there were plenty of such films already made, spoiling on the shelves just because their owners had no worthwhile places to screen them.

I can close my eyes and hear the reasoning. In such cases it is always the same. At all events, it sounded right enough to young Wilding and, although he had no particular theatrical connections then, he undertook to organize a large portion of such needed distribution in a territory with which he was particularly well acquainted—Michigan. With characteristic push, he promptly accomplished his part of the bargain. Then he discovered that the required films were not as readily obtainable as they had seemed to be. Possibly those New England customers, with factory pictures spoiling on their shelves, had taken the human point of view that they would not now send good money after bad, for they, of course, were the ones expected to pay for the service.

Wilding waited and waited, and still the promised pictures did not arrive. All the while his active mind was busy with the *pros* and *cons*. In *his* general line of salesmanship, signed contracts were definitely valuable properties. These in his possession were depreciating with time even more rapidly than the unmoved factory pictures. Why not, he reflected, turn them to his own account? So he abandoned Commonwealth to its seemingly undependable devices and decided that, if the films were not otherwise to be had, he would produce them himself. Which was the start of the Norman E. Wilding Enterprises of Detroit.

(To be continued)

The Literature in Visual Instruction

A Monthly Digest

Conducted by Etta Schneider

Techniques and Materials

Visual Aids in a Social Studies Unit—Lois Lowe, Kindergarten Teacher, North Bend—*Nebraska Educational Journal,* 18:337 December, 1939

An interesting unit of work around the home and family was developed as follows: Colored pictures of different rooms of a house attractively furnished, and pictures of members of the family engaged in various activities around the home were placed around the room. The children decided to build a house in the classroom. The kinder-screen was rebuilt and repainted, placed in one corner of the room, and some furniture arranged in it. From time to time, as the children felt the need, additions were made to the screen, such as a roof, wallpaper, partitions, curtains, a porch, window boxes, and a mail box.

A film of "Noontime at the Nursery School' was shown and the children became interested in cooking real food. The teacher chose a tea party which was part of the scene in an operetta written by her. Other activities in which the children engaged were the building of furniture, art work, rhythmic activities, dramatizations, and the like.

Techniques of Visual-Sensory Aids—Bulletin 509, Department of Public Instruction, Harrisburg, Penn.—1939. 62p.

This is a printed edition of the mimeographed course of study distributed in 1935 to instructors in visual education after the regulation was made that all teachers were required to take such a course for certification. Little has been changed in the content of the course as it now stands.

The Teacher in the Visualization Movement—Mary Ann Dale, Instructor and Chairman, Visual Instruction Committee, Kearney—*Nebraska Educational* Journal, 19:332 December, 1939

Visualization is a commonplace maid-of-all-work and has been a servant of the resourceful teacher of all times; but what a "glamor-girl" she is now! Embodied in an array of lanterns and sound projection equipment, she bears little resemblance to her ancestors. Before the potentialities of these new media can become realities, however, teachers must become aware of their unique function in promoting effective practices in visual instruction. It is not a matter of machines and labor-saving devices. The whole thing is, rather, what teaching in any guise must ever be—a personal matter between the teacher and the pupil, aided by the intelligent usage of selected, purposeful materials. The teacher must still emerge above her equipment as Visual Aid No. 1 if anything important is to come of it. If anything can defeat the dreams of leaders and workers in this field, it will be the class room teacher; and if visual instruction is ever to become the dynamic force within the schools that it is outside its precincts, it will be because the classroom teacher brought it about.

Assuming then that the teacher is the medium between the theory and the practice of a new idea, what specific things can she do? In visual instruction what will her function be?

1. She can set herself the task of substituting actual experience for the customary discussion of it. Instead of constructing strange surface features on a sand table, she will study the works of nature in their native setting in connection with her geography work. She will not talk about the history of the community when the marks of history lie all about her unvisited.
2. She will see in such ancient visual aids as the blackboard, a medium for child expression; in a map the picture of a people's resources; in the museum a changing mode of expression.
3. If the older and less glamorous aids are used well, then the more expensive equipment and tools will be safe in the teacher's hands.
4. Courses for the home training of teachers are needed, much as was done in the practice of penmanship in years gone by.

To the teacher who must tackle the problems of establishing her own methods as best she can, the following simple principles are recommended: 1) Invest no school time, money or teaching effort in the use of materials which do not serve a purpose that is plain to pupil and teacher alike; 2) Make the film showing or the visual experience an *aid* to learning and not an end in itself; 3) Make the visual activity a "springboard" to project pupil interest into further study.

Using Visual Aids in Teaching Physics—Dr. G. A. VanLear, University of Oklahoma—*Proceedings of Conference on Visual Education,* University of Oklahoma, July, 1939

Lantern slides have been found of great value in physics, to supplement laboratory experiments and blackboard drawings. A home-made cabinet in the room makes it possible to use the lantern at a moment's notice. Short-range projectors are recommended to give a larger image, and the room need not be totally dark. With the help of NYA students, photographic slides have been made. Films are also used effectively in the teaching of physics.

Motion Pictures in Education—D. L. Kruzner, Fife Schools—*Washington Educational Journal,* 19:15 October, 1939

Description of the service which motion pictures render to the curriculum from kindergarten through the high school. A film on the life of the German people helped to acquaint the boys and girls with the common needs and problems of those people, thereby offsetting somewhat any hatred which current happenings might inject. Of the films used in the schools of this system, 25% deal with science; 20% with geography and travel; 20% with commerce and industry; 10% with history; and 25% with social studies, health and other subjects. A continuing program of evaluation is helping to eliminate from use those films which are unsuitable. The cost of this film program does not exceed $150, which includes rental and postage. Free films are used quite extenstively.

Administration of Visual Aids

Rural School Progress in Oklahoma—Panel Discussion — *Proceedings of Conference on Visual Education,* University of Oklahoma, July, 1939

a) B. D. Gambel, Superintendent, Blaine County.

In Blaine County, the teachers and the superintendent made a study of unit planning. They listed suitable reference books for the various units, and then proceeded to find appropriate films. One of the difficulties involved was the lack of electricity; another was lack of darkening facilities; and the inadequate library materials. A generator was set up in a car to operate the projector, and the films were used. The films are used to supplement readings in social science. Silent films are accompanied by teacher comments, and it is planned to use them with a microphone. It is found that the films are of great interest to the children, and also help to educate the teachers.

b) Jim Ragland, Hughes County

Also with the aid of a generator, sound films have been introduced to schools without electricity. Parents have become interested in the educational program through invitations to film showings. An effective means of teacher education has been used with school-made films, wherein the practices of other teachers were pointed out. For example, clean-up day and the results in the appearance of the school and the grounds. The advent of electricity through the program of the REA holds much promise for the use of films.

c) Cleddie Vanderveer, teacher of general science, Mountain Park:

In the textbook on United States History, there is a poem by Henry Van Dyke, "America for Me." The children

did not seem interested in memorizing the poem, which was an important part in the appreciation of their history study. The class was divided into groups of 3, and each was held responsible for part of the poem. They were to bring in pictures describing the scene. A search through National Geographic Magazines and others resulted in a collection of pictures, from which a selection was made and photographic slides prepared. The effectiveness of this method for instilling an emotional reaction to the poem was demonstrated by a showing of the slides while the poem was read aloud.

d) Harvey C. Hansen, visiting teacher of visual education.

In the course of his visits to schools, the speaker saw evidences of many creative and varied ways in which teachers are vitalizing their work by visual aids. In many schools the film showing of the visitor was the first such experience.

e) Lowell C. Brown, Director of extension classes, University of Oklahoma.

Work in visual instruction has been offered in about 36 centers in the state, most of which were made up of rural and semi-rural areas. Some of the methods used by the instructors were:

1. After a discussion on the technique of school journeys, the instructor would take his group out and make an actual excursion.
2. Several instructors were carrying out a curriculum revision program, along with visual aids classes and in these groups as each unit of work was arranged, visual aids were classified and set up for each unit.
3. Another method used was to actually carry on experiments in the classrooms of the teachers with various visual aids. These experiments were planned in the group sessions and the results were reported back.

Rural teachers are particularly urged to experiment in the use of materials other than films. Visual aids are a godsend to rural teachers. Rural children more than any other group lack that necessary experience—the building of knowledge. Many of them have never been out of their own county.

Selecting a Projector — *Nation's Schools,* 24:31 December, 1939

Six points to be considered before purchasing projection equipment, as suggested by the State Visual Instruction Exchange of Ohio:

1. Write to the leading manufacturers for information and arrange demonstrations.
2. All demonstrations should, if possible, be held the same day.
3. Use the same screen for all demonstrations.
4. Use the same trial film, either silent or sound, for all makes of machines.
5. Require all agents to make their first demonstration in the presence of one another. This will ensure against sales tricks.
6. Use the same room and the same number of people in it for sound projector demonstrations.

Organizing for Visual Education — Weldon Brown, Roosevelt Junior High School, Oklahoma City. *Proceedings of Conference on Visual Education,* University of Oklahoma, July, 1939

The program of the Roosevelt Junior High School is practically impossible of achievement in many of the programs previously described. The 35mm. projector is used for entertainment only. During the noon hour pupils are permitted to go into the auditorium to see brief film showings. The 16mm. projector is used strictly for educational purposes. The instructor in charge has a group of students who operate the machine during their study periods. There are seven student operators, part of whom are girls. Films are ordered well in advance, by the teacher in charge, at the request of the teacher and department heads. Most films are used for review. A charge of 50c a semester is made to all students for the use of textbooks and reference materials. The total cost per student for 294 reels of films was 12c. When the film arrives at the school, it is used about four times. Filmslides and filmstrips are also used in the school.

School-Made Visual Aids

Pupil-Made Lantern Slides in the Social Studies—Leland S. March, Melrose, Mass.—*Social Education,* 3:609-11, December, 1939

An interesting technique for vitalizing American history has been worked out through the use of hand-made slides depicting cartoons on pertinent topics. *Procedure:* 1. Make clear to the class that they are not merely copying pictures from textbooks, but creating original cartoons telling the story of the unit they are studying.

2. Present a brief overview of the unit, to give ideas for illustrative work, but do not draw any cartoons for them

3. Now go back to the beginning of the unit and select the titles of, let us say, ten topics to be cartooned. Suggest the first topic to the class and call for suggestions on how to express it in a cartoon. Draw on the board a rough sketch (stick figures), of the best ones. The class is now ready to draw their own cartoons, on an area no larger than 3-2½ inches. Students may work individually or in groups.

4. Go through the entire list of topics in the same way, and then collect the finished cartoons. There may be many cartoons, of maps, graphs, charts, or human figures for each of the topics.

5. Select the cartoons to be placed on slides, using student committees to help make the choice.

6. Make the slides, of plain glass, cellophane, silhouette, combined materials, or etched glass.

Helpful instructions for making handmade slides are then given.

Using the slides in class. a) Lecture method, wherein the students prepare an oral discussion based on the slides: b) Discussion method, using the slide for airing many sides of the question; c) 'talkie stills,' in which students act as figures appearing on the slide; d) Dramatization, using the slide as model for staging a short scene; and e) Explanation by the pupil who drew the cartoon.

To supplement the use of cartoons shown on slides, there is much value in using photographic slides, snapshots, and films. Type and sources of materials for slide-making given.

Use Lantern Slides: A Home-Made Lantern Slide Was the Answer — Clifford E. Boswell, Instructor of metal, Taft Union High School and Junior College—*Sierra Educational News,* 35:34 December, 1939

A detailed description of the making of slides, with hints about appropriate, inexpensive materials and techniques.

Source Materials

Utilizing Local and Regional Resources for Visual Education—Sam B. Zisman,, Texas A. and M. College—*Proceedings of Conference on Visual Education,* University of Oklahoma, Extension Division, Norman, July, 1939

Two important trends in the curriculum today make it important that the immediate environment and the regional environment be used for educational resources. These are the growth of general education and the development of the community school.

The use of the school journey in education involves three important steps: Survey, the plan, and action. Some of the ways in which useful action was taken after a survey had been made of the community are illustrated in the following school situations:

In a large city in Colorado all of the high schools collaborated in making a survey of the parks and recreational facilities. They mapped these areas and compared this map with another showing the frequency of juvenile delinquency. As might be expected, they found the greatest delinquency where no playgrounds were available. This interested not only the students but the women's clubs who questioned the park commissioner and received his promise that play grounds would be provided where the high school survey indicated they were needed.

In a neighboring town in a rural area a high school has carried on some 13 surveys of the local community, over a third of which were asked for by the community itself. In one of these surveys on bicycle traffic, the result was a change in traffic to afford maximum protection at the dangerous intersections revealed by the survey.

In a city in California, students undertook investigatiton of provisions for busses to and from school, and their finding resulted in the addition of a new bus route to aid students from out-lying district. Eventually the bus route proved to be of more general value. Again in California, school children have assisted in making surveys of county roads and county traffic and their findings were utilized in the preparation of the county and highway plan.

In Michigan, the members of a class in a small city were studying local gov-

(*Concluded on page* 29)

Among Ourselves From and by the Department of Visual Instruction of the National Education Association.

PROGRAM

Department of Visual Instruction
National Education Association

The Marquette Room, Marquette Hotel
St. Louis, February 27 and 28, 1940

All sessions will begin promptly on the hour specified.

Tuesday, February 27

9:00 Opening Remarks by the President

9:15 *Problems in the Production of Educational Motion Pictures*—W. H. Maddock, Teaching Films Division, Eastman Kodak Company

9:55 *The Teaching Film as a Classroom Aid*—Mrs. Alma B. Rogers, Director of Visual Education, St. Louis County Schools

10:35 *Producing the Educational Sound Film*—V. C. Arnspiger, Erpi Classroom Films Inc.

11:15 *How to Use the Sound Film in the Classroom*—Miss Ruth Livermon, Principal, Meadowbrook School, Norfolk, Virginia

12:15 **Luncheon Meetings**

Local Production of Motion Pictures to Supplement Professional Production—William F. Kruse, Bell and Howell

Progress Report on the Department of Visual Instruction Yearbook—F. Dean McClusky, Director, Scarborough School, Scarborough-on-Hudson

2:00 **Panel Discussion:** *Where Are We Headed in Visual Instruction*

Edgar Dale, Ohio State University, Discussion Leader

Mrs. Camilla Best, Director of Visual Instruction, New Orleans

Miss Ella C. Clark, State Teachers College, Winona, Minnesota

Godfrey M. Elliott, Public Schools, Oakvale, West Virginia

William G. Hart, Director of Visual Education, Dearborn, Michigan

Charles F. Hoban, American Council on Education, Washington, D. C.

W. Gayle Starnes, University of Kentucky

Wednesday, February 28

9:15 **Standards in Visual Instruction**

The Cost of Visual Instruction—William M. Gregory, Educational Museum, Cleveland Public Schools

Classroom Facilities—S. B. Zisman, Professor of Architecture, Agriculture and Mechanical College of Texas

Materials of Instruction—Herbert Jensen, Department of Visual Instruction, University of Minnesota

Teacher Training—C. D. Jayne, Teachers College, Stevens Point, Wisconsin

12:15 **Luncheon Meeting:**

The Status and Future of School-Made Public Relations Films—William G. Hart and Godfrey Elliott

2:00 **Directing the Visual Instruction Program**

The Statewide Program—J. W. Brouillette, Louisiana, State Department of Education

The City Program—Alex Jardine, Director of Visual Instruction, Evansville, Indiana

The Individual School Program—R. B. Woodworth, Principal Roosevelt Junior High School, Fond du Lac, Wisconsin

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Visual Education Program for Louisiana

In an address given at the Louisiana State Teachers meeting, Mr. J. W. Brouillette, Director of Audio-Visual Education, State Department of Education stated that, in keeping with the general program for the improvement of instruction, a serious effort has been made to bring into classroom use visual aids of all types. During 1936-37, a Statewide program in the use of visual aids was organized, and a special committee, composed of members from every school system in the State, appointed. During the summers of 1937-38-39, classes in the use of visual aids were organized in the State University and other teacher-training institutions in Louisiana. Many schools throughout the State have been equipped with projectors and other equipment for visual education.

The Louisiana State University, through the General Extension Division, has for several years made library films, slides, and other material available to the schools of the State. In October, 1939, the State Board of Education made a modest appropriation in order to establish visual education libraries in the State Department of Education, Baton Rouge, Louisiana; the Louisiana State Normal College, Natchitoches, Louisiana; Louisiana Polytechnic Institute, Ruston, Louisiana; Southeastern College, Hammond, Louisiana; Southwestern Louisiana Institute, Lafayette, Louisiana; and at Southern University, a college for negroes. A committee is now at work developing plans so that the visual education libraries will serve the needs of the schools effectively.

It has been proposed that all institutions of higher learning in Louisiana include traning in the use of visual aids as part of their teacher-training courses. The institutions in which the visual education libraries are located will also serve as demonstration centers for the public and private schools of the regions served. CAMILLA BEST.

The Federal Film

Edited by Arch A. Mercey
Assistant Director, U. S. Film Service,
Washington, D. C.

New Accessions to the National Archives

Every educator in America interested in seeing the story of our times told in motion picture film should be interested in the progress now being made by the National Archives in acquiring footage for preservation and for the use of students of research.

During the year ending June 30, 1939 The National Archives added 1,175,978 feet of motion picture film to its collection. This film was obtained from 16 different Government agencies and nine private sources. Government contributions totalled 952 units, which included a story of the U. S. Coast Guard from the Treasury; a syphilis control film from Public Health Service; "Last Rites of the Maine" from the War Department; convoy of President Wilson to France, victory celebration of U. S. soldiers with the Allies in London and Paris, second inauguration of President Wilson, Navy relief expedition of 1923, surrender of German U-boat, and other films all from the Navy Department; early construction scenes of Grand Coulee from Interior; construction work on the new departmental building from the Post Office Department; film recording cabinet fire test from The National Archives; film on the aerial flights of Col. Lindbergh.

Private sources contributed 671 units, including polar explorations of the Byrd Arctic and Antarctic expeditions from Admiral Byrd; Lincoln Ellsworth's Antarctic expedition, scenes of Hawaii, Mt. Katmai, and ruins of American Indian villages from the National Geographic Society; "The New York Hat" from Mary Pickford; army activities during the World War from the University of Colorado, and numerous newsreel scenes of the past year from the various motion picture companies.

Many other accessions have been made during the past year in addition to those indicated above. *The National Archives does not distribute film and none of its accessions is available for shipment to borrowers at the present time.* Screenings of this material are made at The National Archives auditorium for accredited scholars, officials and others upon recommendation of the Division of Reference of The National Archives.

Federal Housing Revamps Film Policy

While the Federal Housing Administration's film program has never been focussed primarily on the school or institutional outlets, educators may be interested in knowing of a new policy which is being adopted by the FHA. The films were produced primarily to encourage an interest in housing on the part of the public and to familiarize the public with the provisions of the National Housing Act.

In 1940 the FHA will shift its emphasis from one of direct production on its own part and under its immediate sponsorship to one of encouraging production by finance, building and allied industries. This means that the FHA will encourage private agencies to handle certain phases of the housing program through private production which will be designed to have public interest. The FHA expects to lend encouragement and cooperation to private and institutional ventures which may be designed to stimulate interest and support of the housing program.

"The City" and "Land of Liberty" Not Government Films

Government Departments have been receiving numerous inquiries about the two films "The City" and "Land of Liberty", neither of which is a Government film.

"The City" was made by Civic Films, Inc., under the sponsorship of the American Institute of Planners with a grant from the Carnegie Corporation for use in the Science and Education building at the New York World's Fair. The picture was exhibited at the Fair and is now being given a commercial release by World Pictures Corporation, 729 Seventh Avenue, New York. The film will probably be released educationally after it has had a commercial run. Please do not write to any Government agency for this film.

"Land of Liberty" was the motion picture industry's contribution to the World's Fair. This film is a composite of numerous films made by Hollywood into a pictorial cavalcade of American history. The film was produced under the auspices of the Motion Picture Producers and Distributors of America (Hays Office) 28 West 44th Street, New York. It was made primarily for the two World's Fairs and has not been made available for educational release. Whether it will or not can be determined by the Hays office. Do not write to any Government department for this film.

No 8 mm Government Films

A number of Federal film agencies have been receiving requests for 8mm educational films for school and educational group use. *The Federal Government has no 8mm films.* According to the inquiries received, a number of persons have purchased 8mm projectors because it is cheaper and have expected to be able to obtain 8mm prints from the Government. It should be stressed that educators contemplating the purchase of projection equipment should be certain that they will be able to service that projector with an adequate number of films. All Federal agencies have films in 16mm prints, and hence schools should be encouraged to acquire a 16mm rather than an 8mm machine. The 8mm film is designed primarily for home movie making.

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It has the volume you need for a large classroom or average auditorium—amplifier provides 10 watts output. It's amazingly simple to operate—for it has a newly developed automatic on-and-off switch which starts the turntable when the tone arm is moved toward the record. And its price is easily within the scope of even the most modest school budget.

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THE FAMILY NEXT DOOR—
Hugh Herbert, Joy Hodges
EASE SIDE OF HEAVEN—Bing Crosby
THAT CERTAIN AGE—Deanna Durbin
EX-CHAMP—Victor McLaglen
THE SUN NEVER SETS—
Doug. Fairbanks, Jr., Basil Rathbone
UNEXPECTED FATHER—
"Sandy", Mischa Auer, Dennis O'Keefe
WHEN TOMORROW COMES—
Irene Dunne, Charles Boyer
THE MIKADO—
Kenny Baker, Jean Colin, Martin Green
(and many others)

Write to Universal's Non-Theatrical Department for further information regarding short and feature-length pictures, travelogues, cartoons and other motion pictures.

CATALOGUE 16

UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center New York, N. Y.

CIRCLE 7-7100

Visual Aids to Correlate First Grade Subject

(*Continued from page* 13)

—how we must be on the lookout for danger—safety first. Squirrels' enemies—our enemies.

5. Make-up of squirrels—complete discussion of all information listed.
6. Compare care of squirrel to care of baby birds—life and growth—connect up with former unit on birds.
7. Who are squirrels' relatives? Have you ever seen them?
8. Picture discussion of Piper and Nutcrackers by Landseer—also other squirrel pictures.

(b) *Health*

Exercise, sleep, play out of doors, fresh water, eat good food, hard food for good strong teeth—how squirrel cares for his teeth (by eating hard food). Neatness (squirrel combs his tail and fur, squirrel keeps home clean. We should keep our homes, cupboards and rooms clean).

(c) *Safety*

Dangers to squirrel and children.

(d) *Numbers*

Counting squirrels.
Carfare for excursion—money to buy peanuts.

(e) *Art and Handwork*

Making a feeding shelf for the squirrel.
Making large pictures depicting the life of the squirrel.
Making lantern slides.
A lantern slide is projected on the board and children draw around the image.
Modeling a clay squirrel.
The making of individual squirrel book—the children's own movie of the squirrel.

V. ***Creative Expression***

Creative expression in poems, songs, rhythms, and stories.
Making a frieze.
Making a cylinder of cardboard with a hole in it to represent a tree—a nest of dry leaves at the bottom of the tree—clay squirrels and nuts in the nest.

VI. ***Integration with other Visual Aids***

Stereopticon slides both ready-made and home-made.
Stereoscopes—pictures of the squirrel and the squirrel's relatives.
A stuffed squirrel brought to school.
Picture books.
Magazine books.
Magazine pictures.
National Geographic and Nature magazines.
Exhibits of art and handwork results.
Excursions to the park to feed the squirrels and to the zoo.

Information gleaned from pictures, stories, discussions, and films.—Appearance of squirrels: Legs are short because he is a climber and a good jumper. Slender toes, with sharp claws curved at tip, 4 toes on front, 5 on back. Uses his front paws as hands. Can open nuts with his teeth, 4 teeth. Gray Squirrels have no cheek pouches—carry nuts, etc. with their teeth but often fill their mouths so full that their cheeks bulge. That is the reason we think they have pouches. Have erect pointed ears—good hearing—alert to danger. Eyes are bright and large and can see in all directions—eyes are at sides of head. Has a long tail which he uses to balance when jumping and to keep warm. Fore paws are claws and are used as fingers—uses them to wash face and clean fur. When eating sits on haunches and holds nut with forepaws—gnaws off hard shell and often peels kernel before eating it. Squirrels are gnawing animals or rodents—other rodents are beavers, rats, mice, rabbits.

There are several kinds of squirrels.

1. True squirrels—(tree, rock, and ground squirrels). Tree squirrels live in tree tops. Rock squirrels live among rocks, under fences, among roots of big trees (chipmunks). Ground squirrels live in prairie regions and burrow deeply; they have short tails and large cheek pouches.
2. Flying squirrels live in holes in trees, are active at night, have thin fold of skin along legs which allows them to take long gliding leaps from tree to tree. Tails help too.
3. Marmots—prairie dogs and woodchucks—larger than squirrel. Live in colonies of forty to one thousand, are sociable, spend most of time above ground, if danger comes they give shrill cry of alarm and go into burrows.

The gray squirrel is most graceful and beautiful. Very clean, can be tamed, about 18 inches long, body 9½ and tail 8½. Upper part of legs is gray, on back the fur is brown, underneath is white. In winter fur is thick and long and very fine. Have broad bushy flat tails which they are very careful to keep clean and dry. They lick, clean, shake and fluff them out every few minutes and comb them several times a day. Legs are strong, heavy and muscular, especially the rear ones.

Movements—Climbs tree and peeps out on other side. Stands on hind feet when he wants to see. Goes head first up or down a tree. Legs are spread when he goes up or down a tree.

Jumps from one tree to another. Fills cheeks with nuts and hides them for winter. Likes to run around all winter—stays in only when it is very cold.

Mother grasps baby by hind leg close up to its body when they are ready to move or when she wants to carry it. Then she lifts him. Baby coils around her neck like a close fitting fur collar—she can climb and jump with him on her this way. Sometimes mother carries them as the cats do—by the neck.

Are frolicsome—run through the tree branches. When danger is near signal to others with a chatter.

When burying nut, hops around hunting a good place, then digs hole about two inches deep. Pushes nut down, covers with dirt and stamps it down well, then covers with leaves and branches.

Food—In spring they eat leaf buds—pry off bark with claws and eat grubs beneath. Also strip maples and elms of bark and get sap and soft white part between bark and wood. In summer eat berries and vegetables like strawberries and raspberries, lettuce and corn. In winter eat seeds and dig up nuts—have keen sense of smell and this helps them to find the buried nuts. Drink two times a day—usually from running water—seldom from pond.

In Winter—Fur thins out in summer but in winter gets thick and warm. When winter comes they gather warm bedding, leaves, grasses, moss, etc., as weather get colder they add more bed clothes. Father squirrel is not allowed to come near the nest or the babies. Babies are hairless and helpless. Eyes are closed, usually three to five days.

Homes—Winter: Enlarges hollow in tree by digging out soft wood until it is large enough for comfort. Lines it with leafy twigs and makes it soft with leaves, bark and cotton. Uses it even after they go to summer home if there is any danger.

Summer: Is near winter home—usually in same tree—intertwine twigs with leaves. Pushes doorway through side and shapes and lines inside with leaves and hair.

(The unit is concluded with a Bibliography of 58 titles, necessarily omitted here, listing books, reading stories, poems and music, for both pupil and teacher use).

Erratum

The article "Sound-Film Experiment with Handicapped and Retarded Pupils," which appeared in our December issue failed to give proper credit for the illustrations used. These are from the Erpi Classroom Film "The Development of Transportation" which was used in the experiment.

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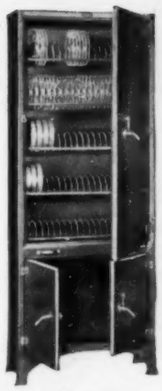

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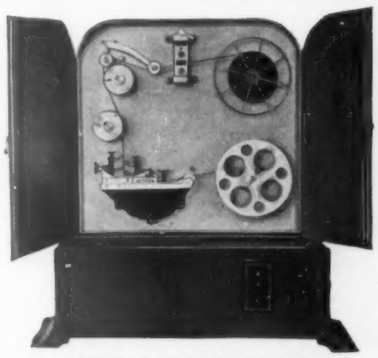

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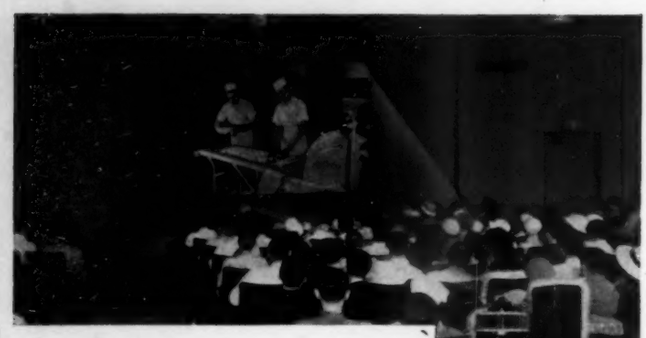

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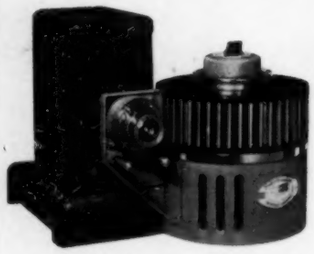

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LOWEST PRICED 500 WATT PROJECTOR

Brilliant illumination to give lifelike color-film projection, to liven up under-exposed film. High speed *f*1.6 lens; polished reflector. Automatic cooling. Variable speeds. Projects perfectly to 5 x 7 feet. Many other important features. Completely die-cast frame, handsome brown crackled finish. The low price is as exciting a surprise as the projector itself! Send Coupon for free booklet today!

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- Clear, brilliant projection up to 7½ feet x 10 feet
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News and

Case of The Motion Picture in Speech Training

Under this caption, the 24th Annual Convention of the National Association of Teachers of Speech, meeting in Chicago, December 27-29, conducted a sympathetic and thorough panel inquiry into the contributions that the motion picture and other audio-visual aids make to speech education. The chairman, Orville C. Miller, of Vanderbilt University, directed the two sessions with admirable wit and vigor, and drew many practical suggestions from the rich experience background of the various members of his panel. Prominent among members of the large panel were J. E. Hansen (President of the N.E.A. Department of Visual Instruction), William B. Whitaker (Committee on Motion Pictures, N. E. A. Department of Secondary Education), V. C. Arnspiger (Erpi), and G. Oscar Russell (Chief, Speech Clinic, Ohio State University).

A noteworthy innovation at this meeting was the direct contact established between the august group of outside "counsellors" on the one hand, and the actual makers of motion pictures for speech training purposes on the other. These pictures included examples of 35mm. sound-on-film, 16mm. sound-on-film, and of 16mm. silent, with collateral disc recordings. The first, presented by Josephine Allensworth, of the Memphis City Schools, gave part of the second act of *Dear Brutus,* made from the original Hollywood shooting script. The second, presented by Mr. Sailstad of the University of Minnesota's Motion Picture unit, as well as a parallel presentation by Paul Kozelka, of Rosary College, showed the great need for a photographic situation that would not destroy the naturalness of students as they were being photographed. The third, which aroused perhaps the greatest amount of helpful discussion of practical picture media and methods, was presented by Vernon A. Utzinger, of Carroll College. The findings of the conference held that in this specialized educational field, the motion picture served three teaching ends: (a) As an aid to mass cultivation of better speech, incidental to motion picture appreciation work; (b) As a direct teaching medium, giving correct pronunciation and delivery, recording dialect and other speech patterns, and aiding in the vitalization of drama teaching; (c) As a recording instrument for the research worker.

All three were extensively discussed, and subsequently illustrated by school-made films. The problems involved in making motion picture records, preferably in sound, and under conditions that would not "choke up" the student models, were probed, and many answers worked out on the basis of the actual experience of the conferees. Dr. Russell told of his long struggle for "natural" recordings, orginally with 33-1/3 r.p.m. disc recorders interlocked first mechanically and then electrically with camera and projector, finally followed by sound-on-film recording. Mr. Utzinger told of overcoming artificiality by holding his classes in a brightly skylighted room, with the camera and disc-recorder concealed in sound-proof booth. Mrs. Allens-

Notes

worth reported that her English and drama students were much more interested in any story or play that had been produced as a motion picture, and in the case of *Dear Brutus,* she was able to have them make direct comparison between literary, dramatic and motion picture forms of expressing the same materials, plus the creation by the class itself, of the story in the latest of art forms. The high value of the motion picture, as a means of illustrating correct dialog rendition, and possibly of isolating the incorrect, was brought out in the discussion. In answer to the question of whether it would be necessary to have school access to the entire film in a desirable case such as *Pygmalion,* it was held that it would be much more desirable than to have only excerpts.

Self-criticism was the keynote of participants showing their own films. Mr. Sailstad promised that future film records would be made under a less artificial situation, and that the conversational approach would be used. Mr. Utzinger hoped for the mounting of a second camera so that he could photograph audience reaction while a speech was being delivered. There was much helpful and practical discussion on the cutting of costs, inter-change of record films, and possible future uses.

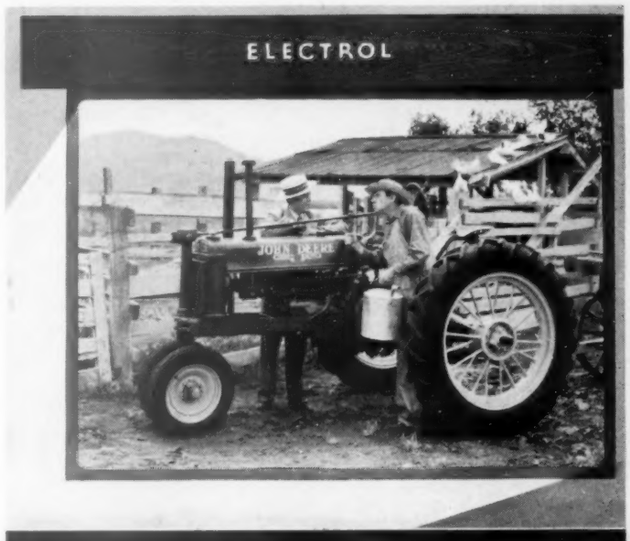
Aside from two whole sessions devoted to special applications of motion pictures to this field, an interesting presentation and demonstration on micro-photography, as a means of increasing access to rhetorical source material was made by commercial representatives displaying various models of micro-cameras and projectors. (*Contributed by William F. Kruse.*)

Annual Radio Conference

The School Broadcast Conference conducted its Third Annual meeting at the Congress Hotel in Chicago, December 6-8, 1939. This conference is a meeting place for educators and broadcasters, and for all those interested in the use of radio in education. Actual broadcasts were put on, showing network and local types of presentation of education material with further delineation of the supervisory and supplementary philosophies in such programs. Classes of students and teachers demonstrated their utilization of radio programs as nearly as possible under classroom conditions.

Among those appearing on the program were the following: William D. Boutwell of the United States Office of Education, Leonard Power of the Federal Radio Education Committee, Paul Reed of the Rochester public schools, Kathleen Lardie of Detroit schools, Blanche Young of the Indianapolis schools, I. Keith Tyler of Ohio State, Bruce E. Mahan of the State University of Iowa, John DeBoer of Chicago Teachers College, Clarence M. Morgan of Indiana State Teachers College, James D. Finn of Colorado State College, Carleton Wheeler of Tufts, William B. Levenson of Cleveland schools, Noble Puffer of Cook County schools, W. W. Whittinghill of Detroit schools, Sterling Fisher of CBS and Franklin Dunham of NBC. Harold W. Kent, Director of the Radio Council of the Chicago Board of Education, was chairman of the conference.

Just Push a Button



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Life of Roosevelt	1½ reels
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Football Thrills, 1939	1 reel
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Visual Education Courses Bring Results

Miss Lelia Trolinger, secretary of the Bureau of Visual Instruction, University of Colorado in Boulder has submitted an unusual project which some 135 Colorado teachers developed last summer at that institution. There were junior and senior high school teachers, intermediate grade teachers, and primary teachers about equally distributed. On the basis of textbooks most commonly used by the teachers in Colorado, these students have mimeographed a listing of suitable films which the University distributes, either through its own library or in its cooperative arrangement with the University of Kansas. Those schools which do not follow a prescribed textbook will also find much assistance in these listings because the titles have been suggested by topic or unit. All the titles listed represent films which are recommended for use. It is most encouraging to note how many titles there are for the many educational levels. Copies of some of the lists may be secured, in a limited number, from Miss Trolinger if you will state the subject area and grade level in which you are interested.

YMCA Film Distribution Increases

Some interesting figures have been reported by Mr. George Zehrung of the Y. M. C. A. Motion Picture Bureau. From December 1, 1938 to November 1, 1939 the number of requests for their sound films totaled 8683, representing an increase of more than 100%. 59 2/3% of the users were educational groups—colleges, high schools, grade schools, PTA's—the remaining 40 1/3% consisting of churches, clubs, industries, Y.M.C.A.'s, etc. While silent users number 11,000, the sound exhibitors used more reels per showing.

Visual Sessions

The Audio-Visual Aids Association of Southern California held its fall meeting Saturday, December 9, at Los Angeles City College with Bruce A. Findlay, President, and Director of the Los Angeles Visual Division, presiding. Vierling Kersey, Sup't Los Angeles City Schools, was the guest speaker, choosing for his subject "Aids Vitalize Education."

The annual convention of the Texas State Teachers Association, which took place last month in San Antonio, included a session on Visual Education, presided over by W. L. Dodson of Kilgore. Featured on the program was a talk by B. A. Aughinbaugh, Director of Visual Education for Ohio Department of Education, entitled "Developing and Administering a State Program of Visual Education." Mr. Aughinbaugh reports that his Visual Exchange is averaging 500 shipments daily with a peak of 800 in one day.

The Arizona Education Association met in November at Phoenix. Chairman of the Visual Education Department program was [illegible]. W. Bork, Extension Department, University of Arizona. Discussion of "Sectional Glass Slide Collections for Arizona" was led by Darcy A. Skaggs of Mesa, while T. E. Nichols, in charge University of Arizona Film Libraries, spoke on "Film Rental Rates and the Block Booking System."

Among the Magazines

(*Concluded from page* 20)

ernment. They invited the mayor to talk to them on their city government. He discussed this with them. He invited the class to attend a meeting of the common council. This they did, and became interested in studying the problem of parking space in the business district, and the demolition of certain old buildings. Their recommendations were taken up by the mayor and the council.

In a Chicago high school, the community study was carried on by classes in several subjects, and the integrated effort of all resulted in a book which they published themselves.

This kind of education brings the student face to face with the society *that is*, not the society that we pretend is. Visual education takes on its truer meaning as education itself by making use of concrete materials presented as totalities in real life situations. We must use planning problems and techniques as the framework for learning and for utilizing the resources of regional and local communities.

Photoplay Appreciation

Our Motion Picture Enjoyment Club—Grant W. Rasmussen, Provo High School, Utah—*School Activities*, 11:163 December, 1939

Each English class in the Provo High School includes motion picture appreciation as part of its course of study, but because of the already crowded English curriculum, too much time cannot be devoted to the movie study. A Motion Picture Enjoyment Club has been organized to continue discussions and standards outlined in regular class discussion. Representative members are organized into a club whose function is to guide and mould the motion picture tastes of an entire school and community. The club, under the guidance of a competent teacher, studies the comparative merits of every film production before they are shown in the city.

An instrument so powerful as the motion picture should be a tool used primarily for social and moral betterment. A motion picture appreciation club organized in every school throughout the nation could correct some of this deplorable situation and bring reform into an industry that has ignored all criticism.

Museums

Museums in a Changing World—by Francis Henry Taylor, Director, Worcester Art Museum — *Atlantic*, 164: 795-92 December, 1939. From an address before the American Association of Museums, San Francisco, June 26, 1939

A history of the museum movement in Europe and in the U. S., and a strong appeal for a popularization of this educational force, rather than emphasis upon the highly specialized and technical aspects of art and science. The reader is referred to the article in its entirety, for it is of great importance to teachers.

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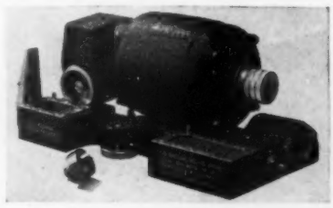

Take these two simple steps and begin to enjoy the benefits of *sound on* all your future *films*. Write today to one of the four Sound-On-Film laboratories listed above. Then order your synchronous motor drive. If you have any questions that are not answered here, write for additional information.

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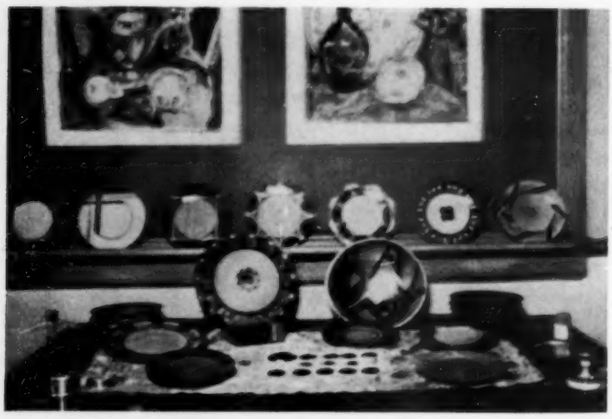
In and for the Classroom

Conducted by Wilber Emmert
Director Visual Education, State Teachers College, Indiana, Pa.

Art Activities Developed Through Geography Unit on Mexico

THE year's work in seventh grade art in most schools includes: drawing, design, advanced color theory, lettering, and the development of skills and techniques, along with the enjoyment and appreciation of many forms of art.



Display of articles made by pupils.

Boys making various types of paper openers.

Girls working on lanterns.

Since all these can be taught through art activities, the following unit of work was planned in conjunction with a geography unit on Mexico for the seventh grade in the campus laboratory schools of the State Teachers College, Indiana, Pennsylvania, 1938-1939. It was expected at most that this work would consume about three months time. Since the enthusiasm of the class never abated, this initial study of Mexico was used to motivate the entire year's work in art for the grade. This could be permitted, in as much as all the art objectives could be more pleasantly achieved through art activities than through formal classroom teaching.

From time to time pictures were taken of the children at work to show progressive stages in the development of the problem. Later, lantern slides were made of many of these pictures.

As a culminating activity, the children set up a Mexican display in the art classroom to show how these things had inspired them in their year's work. A replica of a middle class Mexican dwelling was built to house the work of the class. An assembly program was given for the Junior High School, and the college classes in Art and Geography. This consisted of a short talk by one child to give an overview of the year's work, the showing and explaining of the lantern slides by two other children, and conducting the classmates and guests through the exhibit in the Mexican house.

The following is an outline and description of this work in Art for the year.

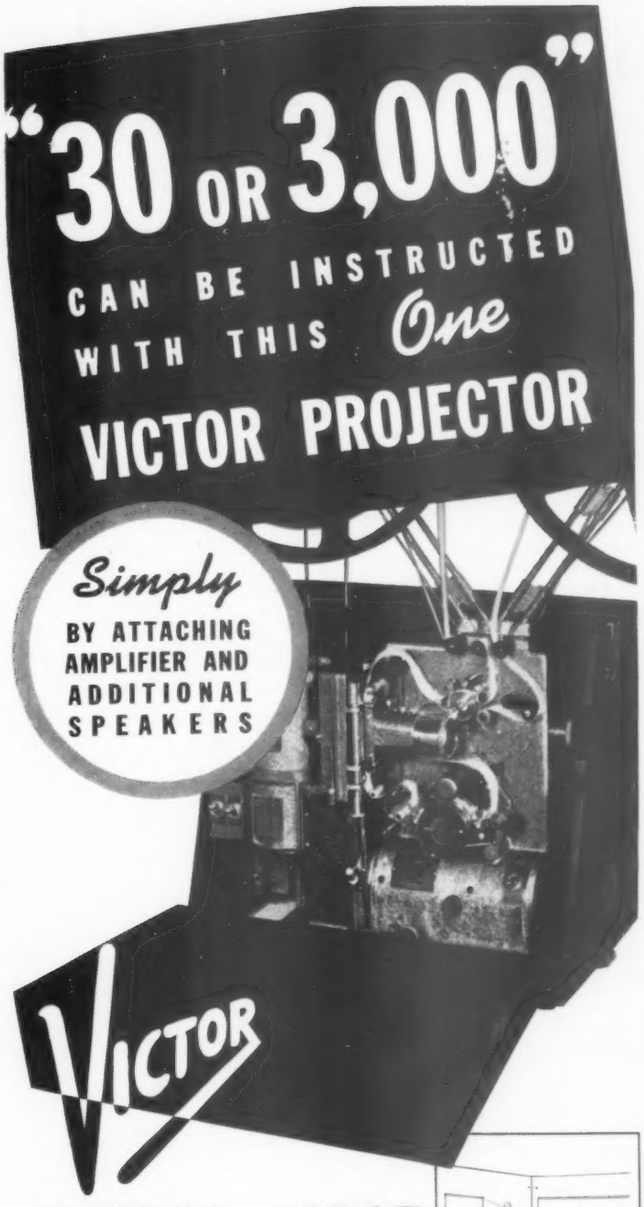
Art Unit on Mexico

Objectives

A. The ability to recognize and choose objects used in daily life having artistic as well as utilitarian values.
B. To release the creative abilities of the children through the development of handicraft skills.

Procedure

A. Foundation for lesson
   1. Building a background.
      a. Foundation of facts learned in geography formed the background for the understanding and enjoyment of Mexican Art.
   2. Activities to stimulate interest on part of children.
      a. Following two weeks of study in geography, the teacher of Art staged an exhibition of Mexican handicrafts from materials secured on trips to Mexico.
      b. The exhibit included beautiful examples of leather work, metal work, weaving, pottery dishes, lacquered and painted wooden bowls and boxes, together with painted furniture.
   3. Class discussion revealed that:
      a. The people of Mexico had made the objects in the exhibit for their own use.
      b. The women had woven the belts, aprons, rugs, purses, and tapestries for daily use by themselves and their families.
      c. The silver studded belts, tin framed mirrors, sconces,



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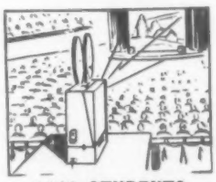

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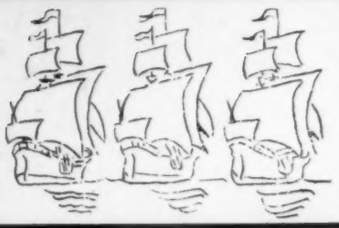

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and other metal objects had been made by the men for themselves and their families.

d. These exquisite handicraft objects were all cheap enough for the humblest home to own.

4. Activities planned:
   a. It was decided that American children could make and decorate personal belongings; have household furniture and utensils arranged in a manner suitable for use in America; and that these things could be just as beautiful as Mexican things, if the design was carefully made.
   b. It was further agreed that each person in the class should make something that would be fun to make, and useful for that person to own.

B. Resulting activities:
   1. Girls made metal bracelets, and woven belts, -or pocketbooks, -or table covers in color and design suitable for Americans.
   2. Boys made leather belts, decorating them with metal eyelets and paper clips to resemble Mexican metal studded belts.
   3. Porch lanterns were made from discarded tin cans, decorated with nail hole designs.
   4. Letter openers of aluminum, and tin or aluminum ash trays were made by both boys and girls.
   5. Each pupil made at least one piece of pottery decorated with his design, and later fired it in the kiln.
   6. Optional activities engaged in by part of the class included the painting of furniture, painting wooden bowls and plates (secured from the ten-cent store), wood carving, and modeling.

Outcomes

A. Development of tastes through the realization that good design rather than cost makes one's daily surroundings pleasant.

B. The development of new skills and techniques.
The acquisition of permanent hobbies on the part of some pupils.
Greater joy in creative endeavors and self-expression.

The accompanying pictures indicate the progressive steps involved in making some of the articles, as well as showing some of the finished products. The steps in making the metal articles consist of making and drawing a design, cutting it from paper, pasting the paper pattern on the metal, then sawing, filing, cutting or hammering it into the proper shape as required by the design.

No attempt has been made in this discussion to give specific directions for making any of the articles mentioned, since standard works on weaving, leather craft, metal crafts, and elementary handicrafts are available in many school libraries. The writer stands ready to furnish the names of reliable supply companies from whom materials may be purchased for work of this nature. It is suggested that teachers contemplating silimar activities inquire into the matter of "scrap material" listed by many companies at unusually low prices. By using such materials the various art craft projects can be carried through very inexpensively.

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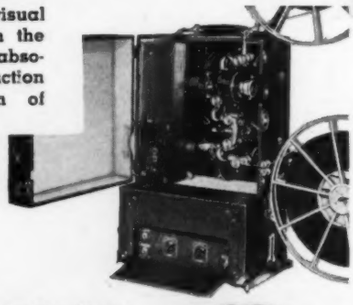
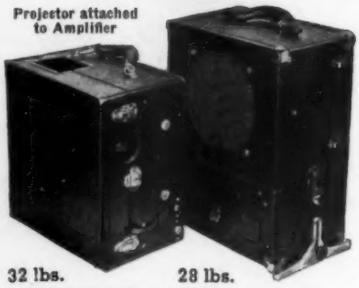


Projector attached to Amplifier



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A Laboratory in Visual Education

(*Continued from page* 15)

hear those of experience relate their experiences in the use of visual aids, to contact visual education directors and experts in the field, to see motion pictures produced by individuals, during each summer session a series of six weekly conferences varying in length from two to three hours and known as the Visual Education Conference, has been held. Although purposely established to supplement the visual education seminar and the visual aids laboratory, so great has been the general interest that the conferences have been opened to the general student body and teachers of the district. Planned to cover pertinent topics in the field of visual education, discussions of which would prove of value to teachers, subjects of general interest have been selected for discussion by qualified speakers. Motion picture appreciation, philosophy of the motion picture, psychology of visual education, visual education in guidance, in character education, in the social studies, mathematics, in short, visual education in its application to the whole curriculum have been topics for discussion. Unusually fine motion pictures, slides, new

types of visual aids, and accomplishments in the field by individuals, have admirably illustrated these subjects.

An important and specific function of the laboratory has been to render instruction in mounting flat pictures, of choosing suitable mounting cards, of preserving and filing print pictures and photographs for classroom use. This has resulted in many hundreds of pictures being made available for classroom use, which otherwise would have been carelessly tossed aside disregarded because, unmounted, they could not be efficiently used. Opportunity has been given to learn the techniques involved in operating various types of motion picture projectors, and plans are underway for making possible a laboratory for the making of slides and motion pictures.

A unique service of the office has been the issuance of the Visual Aids Bulletin periodically listing current visuals aids, particularly those relatively inexpensive, which individual teachers, school libraries, and visual education centers might be interested in obtaining. As a result of the continual building of resources for the laboratory, the office has automatically become a clearing house of information regarding visual aids and the current listings with descriptions have been made possible for the Bulletin. This has been a service which teachers in the field have particularly welcomed to keep them up-to-date.

At no time has it been the purpose of this office or laboratory to discourage independence of research on the part of teachers in locating visual aid materials. At all times those contacting the laboratory are encouraged to look for new materials and assistance is rendered by this office in making available means of research. However, as time goes on, it is continually impressed upon us that the teachers do not have time to locate new materials, any more that the carpenter has time to make his own tools. If the teacher performs the important duties of teaching with the tools, he does not have time also to spend in looking for them, and the more adequate the supply available and the better the quality, the better his teaching is going to be.

This laboratory, as long as it effectively functions, will continually be building resources, and it welcomes at all time suggestions for new sources of materials. Because of the immensity of the task its resources can probably never be complete with every type of visual aid for every subject. Yet, if in striving toward the ultimate goal of making types of visual aids available for specific subjects in the elementary and secondary fields, if in combining the practical with the theory, if in individually guiding and stimulating student teachers to more effectively use the visual aid as a tool a contribution to education is thus made possible, the efforts of this laboratory will not be in vain.

In the summer of 1938 the visual education seminar was organized for the first time, and opportunity was given to actually observe the seminar, the laboratory, and the conference functioning together[3]. The value of the three together surpassed even the greatest hopes, and the results thus achieved definitely proved the value of such a laboratory, and indicated the possibilities which such a combination will have in the future in this field.

[3]The visual education seminar was under the direction of Charles T. Fitts, Professor of Education, Pomona College, and Claremont Colleges, Claremont, California.

BLUE LIST FOR 1940

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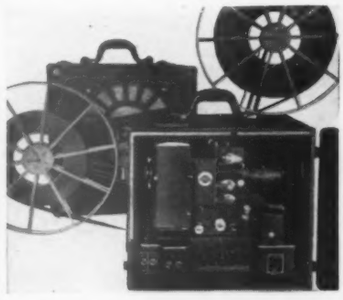

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Current Film News

Films for Teaching Current History

Major wars have ravaged the face of the earth many times in the past. Diplomatic maneuvers of tremendous import have evolved pacts, peaces and treaty agreements throughout all civilized time. But, in the past, one's study of such world events has been confined to the printed word and the static photograph, first in perishable periodicals and later in book form, often published years after the incidents they report. Most of us learned our history in that way and, if we learned it well, it is all to the credit of historians and teachers who compiled and interpreted those chronicles of national affairs.

The student of today and tomorrow also will continue to learn of the doings of nations from the printed word in the text books, magazines and newspapers. But they now have also the added advantage of authentic, motion-picture chronicles that visualize, in action and sound, the actual occurrences about which they are studying. Such an advantage never existed before during the course of a momentous, major war! Through easily available 16mm films, both silent and in sound, hundreds of schools are finding it easy to trace, vividly and accurately, the forces and trends that resulted in the present European conflict.

The significant motion-pictures being produced by Castle Films are living chronicles of history-in-the-making. They "fill an important classroom need," say the educators. That these films are proving invaluable to classroom discussions of current history is attested by thousands of teachers. Aside from their professional, news-reel authenticity, they are of permanent value. After the original showings, the films can be laid aside, and when the progress of the war links up again with previous events, the films are screened again as often as needed to tie together all incidents of the struggle. Headlines in the papers are confusing enough even to adult readers, when international events happen with such lightning-like rapidity. It is much more so for the less mature minds of boys and girls. But, under the guidance of their teachers, no generation of students ever has been in so fortunate a position to know the meaning of what is going on around them, to acquire a greater all-over comprehension of world developments through films.

A new Castle Film, *The News Parade of the Year* 1939, compresses into one reel the most important occurrences in the world in a year that was packed with globe-shaking events. In it, a big year has been reeled. Speaking of this movie, Mr. Eugene Castle says: "We leave out all sordid 'horror' scenes. They are all easy but, in our opinion, a poor way to grip attention." He adds: "We review every newsreel released to theatres. In four months, six members of our staff have managed to look at 100,000 feet of film. From forty to fifty million feet of film pass through out offices in a year. The resultant reels give an honest pictorial record, in action and sound, not only of immediate interest today but of tremendous value in the years to come." The *News Parade of the Year* 1939 is a twelve-months cross-section of the world. It includes such epic events as the submarine "Squalus" rescue; Franco's victorious march into Madrid; inauguration of Clipper service across the Atlantic; riots and floods in war-torn China; Britain and France declaring war on Germany; Tommies arriving again on French soil; the King and Queen of England returning to London after their North American visit; celebration of the 150th anniversary of Bastille Day in Paris only weeks before war descended again on that land; earthquakes in Chile; spectacular granary fire in Chicago; American destroyers fighting a hurricane as they round Cape Horn on a good-will cruise, and other subjects.

Many teachers are achieving a complete sequence of events from 1937 on to today by grouping previously released films into a coherent, logical succession of historical events, and thereby tracing down to date the causes and factors in various lands that made the war inevitable. Some of the films so used are the Castle Films *The News Parade of 1937; Germany Invades Austria; The News Parade of* 1938*; War in Europe* and another just getting out of the laboratory, *Battleship Graf Spee Scuttled.* With a library of these films at hand, many a teacher is giving more effectively to his students an honest, impartial and clear understanding of what is going on and why.

Ideal Pictures Corporation, 28 East 8th Street, Chicago, have published a new catalog of Religious Motion Pictures, available for rental from their Religious Audio-Visual Service Department. The catalog offers a wide selection of features and short subjects in 16mm sound and silent, including the religious films produced by the Harmon Foundation, among them: *Africa Joins the World, I Am the Way Series, Primitive Religions, Song after Sorrow.* Semi-religious features, such as *The Wandering Jew* and *Servant of the House,* are also listed.

The Teaching Aids Exchange, Modesto, California, announces that their business-training films have been turned over for distribution to the Y.M.C.A. Motion Picture Bureau, 347 Madison Avenue, New York; 19 S. LaSalle Street, Chicago; and 351 Turk St., San Francisco. Titles of the films are:

Championship Typing, Business Machines, and ***Can You Read Gregg***—all in 16mm silent. Members of the Teaching Aids Exchange are given a 50 per cent discount on the rental.

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Eastin 16mm Pictures Co., Davenport, Iowa, have just released the following 16mm sound feature picture:

Songs and Saddles—7 reels—starring Gene Austin. This musical western is the only such production ever made by this famous personality, and includes in its cast a number of prominent players. It is the story of a young westerner who has become a famous radio star, and returns to the ranch for a vacation arriving just in time to save the life of his foster father and the ranch.

Prints are avaible from both the Davenport office and the Eastin library located in Colorado Springs, Colorado.

Walter O. Gutlohn, Inc., 35 W. 45th Street, New York City, report that ***L'Ile d'Orleans*** has won the Hiram Percy Maxim Memorial Award for 1939, issued by the Amateur Cinema League, with ***Apple a Day*** receiving Honorable Mention.

These two 16mm color films are from the Gutlohn library and were made by Judith and F. Radford Crawley of Ottawa, Canada. ***L'Ile d'Orleans*** spins a tale of yesterday in the land of Arcady and ***An Apple a Day*** is the story of a Canadian apple orchard. These films were described in our December issue.

From this library, two important feature pictures are now available in 16mm sound:

Make A Wish—8 reels—a musical drama featuring Bobby Breen. Much of the action in the film takes place in a boys summer camp in Maine with a background of tuneful songs by the noted Viennese composer, Oscar Straus. Bobby Breen is supported by a strong cast consisting of Basil Rathbone, Marion Claire, Henry Armetta, Ralph Forbes, Leon Errol, Donald Meek and others.

Streets of New York—8 reels—an inspirational drama starring Jackie Cooper with Martin Spellman, Marjorie Reynolds and Dick Purcell. This Monogram feature portrays the tense, realistic story of an ambitious, idealistic youngster known as the "Abe Lincoln of 10th Avenue." The film exemplifies American traditions and the opportunities that are open to everyone, regardless of position in life.

Pictorial Film Libraries, 1650 Broadway, New York City, ask that we inform our readers they are producers of the new 2-reel film, *Louis Pasteur, the Benefactor,* announced in our December issue as being available from them on a sale basis.

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Invitation to a Waltz
Monastery
Sudan
Rangle River
Lucky Corrigan (Lumber-camp drama)

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Gypsy Melody
Conquest of the Alps
The Spy Menace
Football of 1939
Championship Basketball
Exotic Egypt
China
Men of the Alps
Four Barriers
Land of the Aztecs
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Story of the Silver Hordes
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We have added many fine subjects to our ***Religious Films*** library, and offer a special separate catalog listing and describing these.

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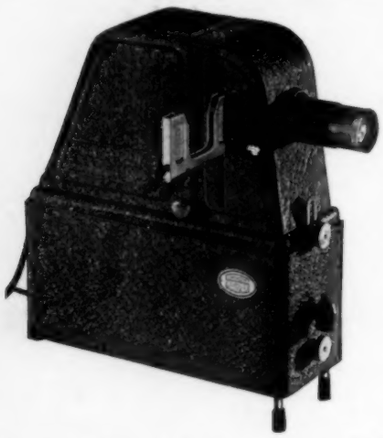
Among the Producers Where the commercial firms announce new products and developments of interest to the field.

New Spencer Projectors for 2"x2" Slides

Additions to its line of moderately priced projectors for 2"x2" black-and-white or color films have been announced by the Spencer Lens Company of Buffalo, N. Y. Known as Model MK Delineascopes the group now includes a 100-watt, a 200-watt and a 300-watt instrument. These ratings, however, do not reveal the actual brilliance of projection of which the instruments are capable, due to exceptional optical efficiency, according to the company's statements.

All three models have been designed with special provision for protecting the



film from damage by heat. In the 100-watt model, the ventilation system is adequate. In the 200-watt model a heat absorbing glass is included, while in the 300-watt instrument a fan cooling attachment is used in addition to the heat absorbing glass.

The instruments are constructed sturdily and of the finest materials. The lamp house cover is hinged, permitting easy access to the bulb or condensing lenses. The condensing lenses are mounted in such a manner that they are easily removed for cleaning. Being equipped with the same optical system as the 300-watt model, the 200-watt instrument can readily be converted into a 300-watt model by mounting it on the cooling unit and changing the bulb.

The 200-watt and 300-watt Delineascopes may be equipped with the Spencer Vertical Feeding Unit which facilitates the changing of slides. Because each slide may be snapped quickly into position, better "showmanship" in the screening of pictures is effected. Also available is a Film Viewing Device for viewing strips of films preparatory to making up individual slides.

Sharp definition is secured by means of the well corrected Spencer projection lens of 5" focal length with a speed of F:3.6. The 100-watt Delineascope provides brilliant projection for all ordinary home use, while the 200-watt and 300-watt models serve capably in small auditoriums and class rooms.

Information Booklets on Sound Films

Three helpful educational booklets on 16 mm motion pictures are available from the Berndt-Maurer Corporation, 117 East 24th St., New York City, to any individual seriously interested. The title of the booklet, "How to Benefit from Sound Films and How to Obtain Them at Lowest Cost," indicates its contents. The reasons why it is now possible and desirable to employ the sound motion picture on a broader scale than heretofore are pointed out, and some of the problems which can be effectively solved by movies are outlined. The other two booklets are technical in nature and show why sound recording directly in 16 mm. film produces higher quality results than the method of recording on 35 mm. film and reducing to 16 mm. for the final print. One of these booklets, "16 mm. Sound Films by Direct Recording," is a reprint of an address delivered by J. A. Maurer to the Rochester Technical Section of the Photographic Society of America in January, 1939. The other, "The Present Technical Status of 16 mm. Sound-Film," is a reprint of a paper presented by Mr. Maurer at the Spring Convention of the Society of Motion Picture Engineers in Hollywood, April, 1939.

The Selectroslide Junior

Spindler and Sauppe, Inc., manufacturers of the remote-controlled Selectroslide, automatic slide projection equipment, are now working on a model known as the Selectroslide Junior. This useful new equipment has been designed to answer the demand for a Selectroslide of smaller capacity and low cost for display purposes primarily. In this model, the projector and the mechanism are housed in a single unit, both compact in size, and light in weight. The slide changer, or drum, holds sixteen 2x2" glass slides which are easily and quickly inserted or removed. Any specific slide may immediately be referred to if required by simply turning the drum by hand.

While the mechanism will be operated by a 110-volt 60 cycle A. C. Motor as regular equipment, a Universal Motor for use on both A.C. and D. C. will be supplied without additional cost on special order. The Junior Selectroslide differs also from the Standard model in being used by automatic control only and fills the demand for inexpensive means of projecting color or black and white 2x2" slides.

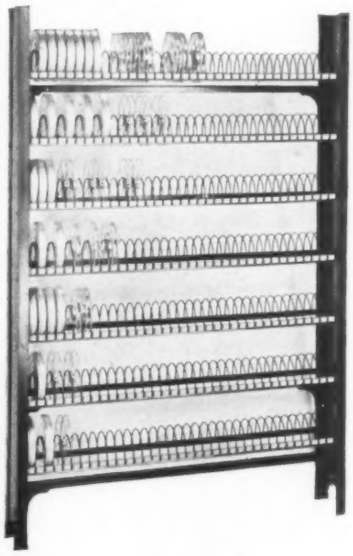
Those interested in such display equipment should write to Spindler and Sauppe, Inc., 86 Third St., San Francisco, Calif.

Film Storage Device

Efficient Film Separator Racks, designed specially for the filing and storage of 16mm films, are now available from the Neumade Products Corporation. They are assembled on order for any number of reels of any size and are complete with closed end uprights, center supports and with the cross braces on the back drilled for mounting to a wall or another unit. Each reel has its own division and is held erect in its place by heavy, rigid, curved, wire-rod separators. This feature permits the removal of one reel or as many as desired without the others falling or sliding out of position. Every reel division is provided with its own individual index card holder and removable card.

These racks are the latest addition to the complete line of film filing and storage cabinets manufactured by the Neumade Products Corporation who have been supplying the motion picture industry with equipment of this nature for more than twenty-four years. In addition to the all-steel cabinets, Neumade manufactures and distributes everything needed for the handling, shipping, cleaning, editing and storage of film.

A copy of their 16mm equipment catalogue No. 16 and further information on



equipment problems will be furnished gladly on request to the Neumade Products Corporation, 429 W. 42nd Street, New York City.

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The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films

(A) Discriminating Adults (Y) Youth (C) Children

Date of mailing on weekly service is shown on each film.

Amazing Mr. Williams, The (Melvyn Douglas, Joan Blondell) (Columbia) Fast, amusing farce. Ingenious detective hero's work interferes with romance. Disgruntled heroine rebels, breaks engagement, but relents to aid hero clear innocent man of murder. Made a deputy, she leaves hero on wedding night to answer call to duty. 1-3-40
(A) and (Y) **Amusing** (C) If it interests

Another Thin Man (Powell, Loy) (MGM) Another hilarious, smoothly sophisticated, murder-mystery farce-comedy, deftly played by fine cast, but over-complex and rather long. Same engaging dog. Baby son of hero and heroine is new feature. Hardly equal to same stars' previous efforts. 12-27-39
(A) Good of kind (Y) Sophisticated (C) No

Barricade (Winninger, Baxter, Faye) (Fox) Two refugees from life, each with a "past," are marooned in war-torn China at obscure American consulate. Baxter convincing as dissolute newspaper correspondent. Fine characterization of American consul, "forgotten" for forty years, by Winninger. Lively, tense, artificial. 12-27-39
(A) Depends on taste (Y) Doubtful (C) No

Brother Rat and a Baby (Wayne Morris, Priscilla Lane) (Warner) Ridiculous, topsy-turvy farce-comedy. Terrifically complicated, hopelessly crazy situations caused by nauseating smart-aleck, involving two girls, an unsophisticated married couple, and a comparatively sane young man. Hilarious but strained effort at humor. 1-9-40
(A) Hectic (Y) & (C) Doubtful value

Cafe Hostess (Preston Foster, Ann Dvorak) (Columbia) Rather interesting, consistently handled little melodrama. Fundamentally decent cafe hostess falls in love with likeable, forthright sailor. Complications when she tries to leave cafe and crooked owner. Emphasis on personality relationships rather than gangster crookedness. 1-9-40
(A) & (Y) Fairly interesting (C) No

Charlie McCarthy, Detective (Edgar, Charlie, Mortimer) (Univ) Bergen's clever radio and vaudeville stuff, with some Keystone-cop comedy, fused into complex, slapstick murder mystery. Charlie's lack of automobility puts most of detective work on Bergen. Labored and weak in spots, but full of surefire laughs. 1-3-40
(A) Ordinary (Y) and (C) **Mostly amusing**

Daytime Wife (Linda Darnell, Power) (Fox) Sophisticated farce-comedy about tangled matrimonial web. Stay-at-home wife takes unusual steps when dashing husband is snared by secretary's wiles. Ridiculous and stupid situations handled with little finesse. Power ineffective in comedy role. 12-19-39
(A) Fair (Y) Not the best (C) No

Destry Rides Again (Stewart, Dietrich) (Univ) Hilarious, glorified "western." Easy-going deputy sheriff, without gun, turns trick on outlaws and cleans up frontier town's toughest dive. Dietrich vivid as "Frenchie," husky-voiced songbird and accomplice to toughs. Fast action, clever burlesque touches, fine cast. 12-19-39
(A) & (Y) Good of kind (C) Hardly

Eternally Yours (L. Young, Niven) (UA) Suave, amusing, improbable comedy drama. Young socialite, really wanting home and babies, elopes with charming young magician as stage-lady and wife. Ardent love-making. Novelty pales, complications ensue, arbitrary happy ending. Frothy situations, witty dialog, good acting. 12-12-39
(A) **Very good of kind** (Y) and (C) No

Everything's on Ice (Irene Dare, Karns) (RKO) Grace and ability of precocious child skater in clever acts, chief feature of weak story. Karns as uncle exploiting niece and squandering her money is stupid and disgusting. Edgar Kennedy as sensible, unpretentious father adds some value. 12-12-39
(A) Poor (Y) and (C) Fair

Four Wives (Lane sisters, G. Page) (Warner) Easy tempo in human, graceful, frequently humorous story of marital problems of girls, centered around sister engaged to marry man she loves but about to have baby by dead husband. Accent on psychological problems. Situations naturally handled in wholesome atmosphere. 12-27-39
(A) Good of kind (Y) Mature (C) No

Fugitive at Large (Patricia Ellis, Jack Holt) (Columbia) Interesting dual role. Bank robber and gambler pins crime on innocent double, an engineer, who is sentenced to road gang. He escapes, is caught by police, but finally aids in catching criminal. Plot details cleverly handled, direction consistent. 1-9-40
(A) and (Y) Fair of kind (C) Perhaps

Generals Without Buttons (Fren.-Eng. titles) Absurd feud between two villages inspires boy gangs to combat. Offers fine cinema but hardly model child conduct. Boys' pranks and battles delightfully handled. Story has diverting freshness and amusing conclusion. Fine photography, beautiful scenery. Acting of boys excellent. 12-12-39
(A) **Delightful** (Y) Prob. good (C) Doubtful

Gentleman From Arizona (Ruth Reece, J. F. MacDonald) (Monogram) Trite tale of chronic gambler's last fling when home and ranch depend on horse race. Usual horse breaking, racing scenes. Acting amateurish, continuity and action poor. Featured child actress unnatural. Good cinecolor. Intentional glorification of Arizona. 1-9-40
(A) Poor (Y) Fair (C) Fairly good

Golden Key, The (Russian-Eng. titles) Utterly charming and absorbing bit of fantasy based on story of Pinocchio. Adventures of Buratino, mischievious, pert little puppet, carved out of wood by Papa Carlo. Imaginative conception, delightful setting, deft direction, story book atmosphere. No propaganda. 12-27-39
(A) (Y) and (C) **Delightful**

Great Victor Herbert, The (Connolly, Mary Martin, Allan Jones) (Para) Skillful, elaborate spectacle, giving a free and sentimental biography of the composer and greatly enriched by countless selections from his works. Finely acted, sung and directed. Mary Martin does outstanding role. Musically delightful, visually pleasing. 1-3-40
(A) and (Y) **Excellent** (C) **Good**

Gulliver's Travels (Fleischer animation) (Para) Turns a few cues from Swift into hilarious fun-film of clever caricature, wild grotesque, dizzy speed, dazzling Technicolor, and long-tested sound devices. One-reel color cartoon technique expanded to seven. More thrill excitement, laughs than subtlety, fascination, charm. 12-27-39
(A) (Y) and (C) **Excellent of kind**

Gypsies (Soviet Russia - Eng. titles) Soviet Russia's attempts to settle gypsy bands on soil. Conflict between gypsy who joins Soviet villagers and hard, independent leader of band who will not give up wanderings. Interesting picture of nomadic life and customs. 12-19-39
(A) Rather interesting (Y) Perhaps (C) No

Heart of Paris (Fren.-Eng. titles) Juror influences jury to acquit innocent girl tried for murder. Later takes her into his shop and home, concealing her background. Complications ensue. Interesting, realistic picture of middle class family life. Fine acting by juror and wife. 12-12-39
(A) **Interesting** (Y) Little interest (C) No

Housekeeper's Daughter, The (Joan Bennett, Menjou, Gargan, Meek) (U. A.) Very dizzy mixture of farce and melodrama, with murder, gangsterism, newsreporting, slapstick and romance as ingredients. Some asuming situations, but pair of liquor-guzzling reporters to provide chief humor, are not very funny. 1-3-40
(A) Depends on taste (Y) Not the best (C) No

Hunchback of Notre Dame (Laughton, Maureen O'Hara) (RKO) Stupendous filming of Hugo classic. Imposing sets, vivid atmosphere, splendid performances, suspenseful action. Technically fine but sensational, noisy, nerve-shocking and unpleasant. Laughton's make-up too repulsively grotesque. A "dish" for horror picture fan. 12-27-39
(A) Dep. on taste (Y) Too horrible (C) No

Intermezzo (Ingrid Bergman, Howard, Best, Halliday) (U.A.) Simple, powerful, superbly produced "triangle" story of great violinist drawn away from devoted wife and child by his great love for a kindred soul. Convincing, beautiful, true, expertly and delicately done. Four fine roles. Bergman outstanding. 1-3-40
(A) **Excellent** (Y) Very mature (C) No

Katia (Fren.-Eng. titles) (Darrieux, John Loder) (Metrops) Strong, human, appealing story of love and marriage between Tsar Alexander II and exuberant little French girl. Good historical background, costume and spectacle. Darrieux's notable comedy flare appears in her finest characterization to date. 12-27-39
(A) and (Y) **Fine of kind** (C) No interest

Laugh It Off (Johnny Downs, Constance Moore) (Univ) Four passe' actresses lose their "actors' home" and start to make their own money in typically "movie" style—first, by ponies, second, by roulette! Finally, big success in nightclub! Largely silly, absurd and sometimes pathetic. 1-3-40
(A) Feeble (Y) Perhaps (C) Hardly

Meet Dr. Christian (Hersholt) (RKO) First of series based on radio character created by Hersholt. Conflict between ambitious mayor and human lovable doctor who works toward much needed municipal hospital. Routine plot and action enlivened only by fine characterization by Hersholt. 12-19-39
(A) Fair (Y) & (C) **Good**

Missing Evidence (Preston Foster, Irene Hervey) (Univ) Rather interesting little drama. Counterfeit sweepstake ticket racket cleverly exposed by secret service agent and girl assistant. Emphasis on incidents of well-constructed, fast-moving plot rather than usual gangster complications. All roles adequately handled. 12-19-39
(A) & (Y) Fairly good (C) Perhaps

On Dress Parade (Dead End Kids) (Warner) New York tough kid, tricked into going to military school by father's friend, incurs enmity first by uncouth, generally nasty nature, then by injuring classmate. Film has unwholesome flavor despite boy's final conversion to decency and honor. 12-19-39
(A) Unpleasant (Y) & (C) Unwholesome

One Hour to Live (Chas. Bickford, Doris Nolan) (Univ) When fighter disobey's gang's orders and wins, excitement starts—three murders, witnesses intimidated, while gangsters evade trial, protected by man "higher up"—police commissioner! Persistent cop-hero finally brings all to justice. Stale, melodramatic stuff. 12-19-39
(A) Ordinary (Y) & (C) No

Private Detective (Jane Wyman, Dick Foran) (First Nat.) Fairly entertaining little murder mystery. Clever, rather likable girl detective solves complicated murder case single-handed. Interest created by amusing incidents and events of balanced plot rather than gruesome or overly suspenseful situations. 1-9-40
(A) (Y) and (C) Fairly good

Private Lives of Elizabeth and Essex (Davis, Flynn) (Warner) Lavishly produced technicolor drama of emotional conflict between shrewish but tender Elizabeth and her ambitious, hot-headed lover wishing to share throne. Fine acting by Bette Davis. Flynn unconvincing, likeable. Gorgeous Elizabethan pomp and pageantry. 12-12-39
(A) **Very good** (Y) Mature (C) No

Scandal Sheet (Kruger, Ona Munson) (Col) Unscrupulous but engaging muck-raking editor, having concealed his paternity from his son, tries to train the high-principled boy for nefarious journalism. The plan backfires in lurid melodramatic style for supposedly just and happy ending. Mostly hokum. 1-3-40
(A) Mediocre (Y) and (C) No

Shipyard Sally (Gracie Fields, Sydney Howard) (Fox) Hilarious, very English farce-comedy of Scotch cabaret singer's hectic struggle to win back jobs for Clyde shipbuilders. Despite crazy complications in London, due to her crooked card-sharp father, she wins. Lame production but quite funny and sentimentally patriotic. 1-3-40
(A) and (Y) Fair of kind (C) Perhaps

Sued for Libel (Kent Taylor, Linda Hayes) (RKO) Ordinary mystery melodrama wherein the swaggering newspaperman, with usual girl friend, defends his paper against libel suit by unearthing murders in record of man suing. Carefully misdirected suspicions, court-room procedure, and other standard ingredients. 12-12-39
(A) Mediocre (Y) Perhaps (C) No

Swanee River (Ameche, Leeds, Jolson) (Fox) Dramatic, skillfully fictionalized version of Stephen Foster's life, in all Technicolor. Song chronology ignored for sake of drama. Beautiful work by Hall Johnson Choir, but the lovely Foster melodies deserve better than the raucous "singing" of Jolson as chief soloist. 1-9-40
(A) and (Y) **Very good of kind** (C) Doubtful int.

20,000 Men a Year (Scott, Foster, Lindsay) (Fox) Film to demonstrate reliability of plane in emergency and encourage aviation recruiting. Experienced aviator in C.A.A. program teaches college students to fly. Slight but adequate plot and love story. Thrilling and spectacular flying and not a single crash! 12-27-39
(A) Good of kind (Y) **Good** (C) Exciting

Three Sons (Edward Ellis, Wm. Gargan) (RKO) Hardworking, idealistic father builds successful Chicago department store hoping his children, reared in luxury, will carry on, but they prove worthless. Time-lapse story, thin, episodic, loosely knit. Fine characterization by Ellis, other roles negligible. 12-12-39
(A) Ordinary (Y) Little interest (C) No

Tower of London (Rathbone, Karloff) (Univ) Super-horror-and-suspense atmosphere pervades drama about interesting period of English history. Heavy accent on torture chambers and murders. Rathbone excellent as ruthless, scheming Richard III. Pageantry of court of Edward IV well done. 12-12-39
(A) Harrowing (Y) and (C) No

Two Thoroughbreds (Jimmy Lydon, Joan Brodel) (RKO) Unpretentious tale of orphaned lad, living with brutal, benighted relatives, who finds happiness in caring for stray colt and in fine friendship of later-found owners. Dubious ethics in boy's belated truth-telling about animal's ownership. Total effect quite good. 1-9-40
(A) Perhaps (Y) **Good** (C) Mostly good

Also for the Visual Field—

"1000 AND ONE" FILM DIRECTORY
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"1000 and ONE" The Blue Book of Non-Theatrical Films, published annually is famous in the field of visual instruction as the standard film reference source, indispensable to film users in the educational field. The new edition lists and describes over 5,000 films, classified into 147 different subject groups (including large group of entertainment subjects). An additional feature this year is a complete alphabetical list of every film in the directory. Other information includes designation of whether a film is available in 16mm, or 35mm, silent or sound, number of reels and sources distributing the films, with range of prices charged.

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Presents in theory and in practice the basic methodology of visual instruction in relation to classroom procedure. Throughout the text the theory of visual aids is applied to textbook illustration. "Visualizing the Curriculum", itself a splendidly "visualized text", provides an abundance of technical guidance in the form of illustrative drawings of photographs, reports of school journeys, suggestions for mounting materials, for making slides, film strips, etc. It incorporates up-to-date material, provides a fine balance in the treatment of various teaching aids, evaluates various types of aids, and defines the functions and values of each in the learning process.

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Educational Screen
64 E. Lake St., Chicago

I have indicated items desired and enclose check for $.....

Name.....

School or Street.....

City..... State.....

HERE THEY ARE

A Trade Directory for the Visual Field

FILMS

Akin and Bagshaw, Inc. (3)
1425 Williams St., Denver, Colo.

Audio-Film Libraries (2)
661 Bloomfield Ave., Bloomfield, N. J.
(See advertisement on page 28)

Bailey Film Service (3, 4)
1651 Cosmo St., Hollywood, Cal.
(See advertisement on page 28)

Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Castle Films (3)
R C A Bldg., New York City
(See advertisement on page 1)

College Film Center (3, 5)
59 E. Van Buren St., Chicago.

DeVry Corporation (3, 4)
1111 Armitage Ave., Chicago
(See advertisement on inside front cover)

Dudley Visual Education Service (1)
736 S. Wabash Ave., Chicago
4th Fl., Coughlan Bldg.
Mankato, Minn.

Eastin 16 mm. Pictures (3)
707 Putnam Bldg., Davenport, Ia.
Burns Bldg., Colorado Springs, Colo.

Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
356 Madison Ave., New York City

Eastman Kodak Storees, Inc. (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (3)
330 W. 42nd St., New York City

Erpi Classroom Films, Inc. (2, 5)
35-11 35th Ave., Long Island City, N. Y.

Films, Inc. (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.

Frith Films (1)
P. O. Box 565, Hollywood, Calif.

Garrison Films (3, 6)
1600 Broadway, New York City
(See advertisement on page 33)

General Films, Ltd. (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto

Walter O. Gutlohn, Inc. (3)
35 W. 45th St., New York City
(See advertisement on page 31)

Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge, Mass.

Guy D. Haselton, Travelettes (1, 2, 4)
7936 Santa Monica Blvd.,
Hollywood, Calif.

J. H. Hoffberg Co., Inc. (2, 5)
729 Seventh Ave., New York City

Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 35)

International Film Bureau (3, 5)
59 E. Van Buren St., Chicago

Lewis Film Service (3)
105 E. 1st St., Wichita, Kan.
(See advertisement on page 28)

The Manse Library (3)
1521 Dana Ave., Cincinnati, O.
(See advertisement on page 33)

Nu-Art Films, Inc. (3)
145 W. 45th St., New York City
(See advertisement on page 33)

Pictorial Films (2)
1650 Broadway, New York City
(See advertisement on page 32)

United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Co., Inc. (5)
Rockefeller Center, New York City
(See advertisement on page 24)

Visual Education Service (3)
131 Clarendon St., Boston, Mass.

Wholesome Films Service, Inc. (1, 6)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y.M.C.A. Motion Picture Bureau (3, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.

MOTION PICTURE MACHINES and SUPPLIES

The Ampro Corporation (3)
2839 N. Western Ave., Chicago
(See advertisement on page 4)

Bell & Howell Co. (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside back cover)

The Berndt-Maurer Corp.
117 E. 24th St., New York City
(See advertisement on page 29)

DeVry Corporation (3, 6)
1111 Armitage St., Chicago
(See advertisement on inside front cover)

Eastman Kodak Stores, Inc. (3)
Kodascope Libraries
356 Madison Ave., New York City

Eastman Kodak Stores, Inc. (3)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

General Films, Ltd. (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto

Hirsch & Kaye (3)
239 Grant Ave., San Francisco, Cal.

Holmes Projector Co. (3, 6)
1813 Orchard St., Chicago
(See advertisement on page 32)

Ideal Pictures Corp. (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 35)

Neumade Products Corp.
427 W 42nd St., New York City
(See advertisement on page 25)

RCA Manufacturing Co., Inc. (2)
Camden, N. J.

S. O. S. Corporation (3, 6)
636 Eleventh Ave., New York City

United Educator Films Co. (2)
State Theatre Bldg., Pittsburgh, Pa.
107 South Court, Sq., Memphis, Tenn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Camera Corp.
Dept. P-16, New York City
(See advertisement on page 26)

Universal Sound Projector (2)
1917 Oxford St. Philadelphia, Pa.
(See advertisement on page 33)

Victor Animatograph Corp. (3)
Davenport, Iowa
(See advertisement on page 31)

Visual Education Service (3)
131 Clarendon St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PICTURES and PRINTS

Colonial Art Co.
1336 N.W. 1st St., Oklahoma City, Okla.

SCREENS

Da Lite Screen Co.
2717 N. Crawford Ave., Chicago
(See advertisement on page 27)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Eastman Educational Slides
Johnson Co. Bank Bldg.,
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 35)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 37)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 28)

Society for Visual Education
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)

Spindler & Sauppe, Inc.
86 Third St., San Francisco, Cal.
(See advertisement on page 26)

Visual Education Service
131 Clarendon St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 33)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Keystone View Co.
Meadville, Pa.
(See advertisement on page 37)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 2)

DeVry Corporation
1111 Armitage Ave., Chicago
(See advertisement on inside front cover)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York City

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

General Films Ltd.
1924 Rose St., Regina, Sask.
156 King St., W. Toronto

Hirsch & Kaye
239 Grant Ave., San Francisco, Cal.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 5)

Williams, Brown and Earl, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 16 mm. silent.
(2) indicates firm supplies 16 mm. sound-on-film.
(3) indicates firm supplies 16 mm. sound and silent.
(4) indicates firm supplies 35 mm. silent.
(5) indicates firm supplies 35 mm. sound.
(6) indicates firm supplies 35 mm. sound and silent.

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